

Edward F. Croker on Theatrical Fire Risks

JUNE 5, 1912

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



MOLLY PEARSON

Eugene Cowles, Vocalist and Composer



ALLA NAZIMOVA



ADELAIDE THURSTON



BILLIE BURKE



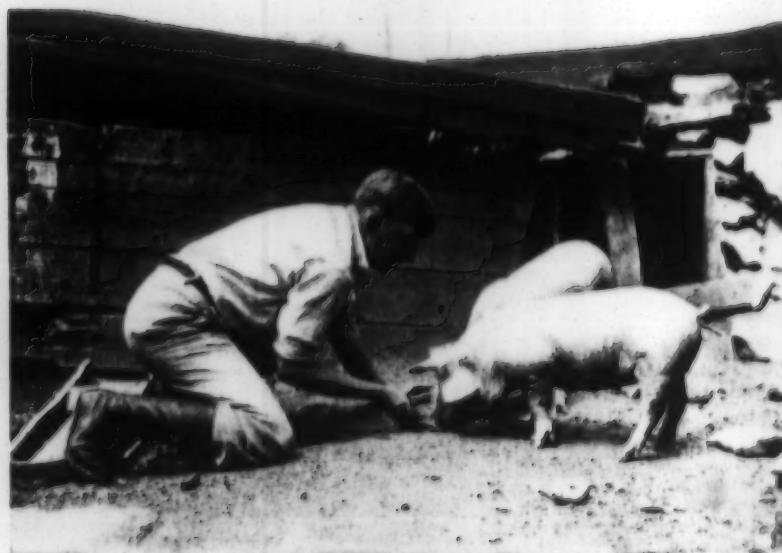
BURR MC INTOSH
AND
MARGARET ILLINGTON



JULIAN ELTINGE



EMMA CARUS



RAYMOND HITCHCOCK

SUMMER ON THE FARM



THE NEW YORK DRAMATIC MIRROR

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No. 1746

Questions for Mr. Hammerstein

OSCAR HAMMERSTEIN, as stated last week in *THE MIRROR*, threatens to abandon London and return to dear America. He will, it is alleged, throw up his hands in the face of the unemotional English and admit himself beaten.

Glad as we shall be to welcome him back to compete with those other great press agents for the front page of the dailies on Monday mornings, THEODORE ROOSEVELT and THOMAS A. EDISON, there is something about the news that calls for further explanation.

In Covent Garden MR. HAMMERSTEIN has had very much the same sort of opposition he had in the Metropolitan, and everybody remembers how handsomely he made the gentlemen of the latter institution pay him for his trouble. Are the English less tractable or is it that they haven't the money, and that this is really what the wily OSCAR means when he asserts that the friends of grand opera in London are not financially able to support it properly? Would they be better able to support it properly, in his opinion, if they paid him a million or two to get out?

It is true that he says he has been offered \$40,000 per year rental for his London opera house, but that isn't even pocket money. It is much less than half the sum a motion picture theatre manager in New York pays for the old Academy of Music to keep it from competing with his houses across the street.

And if OSCAR comes back, forfeits his \$200,000, under his contract with the Metropolitan people, and puts on grand opera again at the Manhattan, what will be his price to discontinue a second time?

Finally, after cleaning up a fresh installment of hush money, where will this incomparable citizen of the world transfer himself for further operations? Will it be Chicago or Buenos Aires?

THE MIRROR confesses to a very eager curiosity on all these points, left so much in the dark by the great impresario's publicity department.

The Drama Players

THE DRAMA PLAYERS of Chicago are not having any happier time than did the New Theatre Company in New York, and the journals of that middle-Western metropolis are no less outspoken in their dissatisfaction with the management of the artistic uplift. Like other cities the world over, Chicago does not care for foreign plays simply because they are foreign, and we venture to add that Chicago is not much more fond of American plays simply because they are American.

Everybody who goes to the theatre wants to see a drama, regardless of its nationality. Furthermore, he wants that drama to be intelligible to him; it must impinge on his own experience, and yet add something new in the way of philosophy or characterization. Decadent freaks, alien classics, or dilettante curiosities may interest the few that know anything about them, but the rank and file of intelligent bricklayers and ambitious stenographers are not languishing for such pabulum, unless those plays possess a universal appeal. The only foreign plays worth importing are the really comprehensible works that might apply to American life.

We don't need to demand that of plays by American authors. All we ask of them is a genuine understanding of the problem presented, and the ability to say something about it that is worth an American's attention—regardless of how it might strike a European. The Drama Players, in

choosing their repertoire, might apply these principles with more success than marked their selections for the first season.

Fire Precautions

ACCORDING to a recent announcement, *THE MIRROR* offers this week the observations of Fire Chief CROKER, of New York, on the conditions of theatres throughout the city. His conclusions, drawn from local impressions, undoubtedly apply to theatres throughout the country. Conditions vary, of course, and probably the variability is as wide in this city as it is for the United States. The growth of the city in area and the increase in the centre of activity as well quickly render early regulations old-fashioned and inadequate.

Numerous buildings that conformed to the law prevailing when they were erected are now out of date in their general structure and in detailed facilities for preventing and extinguishing fires. It behooves these theatres particularly to exercise special care to counteract the handicap of older appliances.

Any public or semi-public building, designed to hold a crowd, can never be too prudently planned and equipped. The few fires that have overtaken theatres were terrible enough to make any precautions cheap and wise. True economy does not run risks at the expense of fatality to others, but this, we are inclined to believe, happens in too many cases where carelessness does not appear on the surface, and where it would not be lightly condoned by those who trust themselves to the temporary care of others.

Later articles on the same subject will discuss other phases of the question from the points of view of other men who are entitled to speaking authoritatively on the matter.

On Stage Realism

LAST WEEK CHARLTON ANDREWS discussed in *THE MIRROR* the subject of Stage Realism and argued with much force and logic against devoting so much attention to representations of real life on the stage and in favor of substituting "an aim to realize the true art of the drama and of acting." He thinks the matter of realism is being overdone to the neglect of other achievements of greater value.

But would he not have been nearer the truth if he had said not that realism is being overdone, but that the inartistic manner in which realism is often employed is at fault? Frankly, *THE MIRROR* would like to ask: How can realism be overdone so long as the proprieties are maintained and the true purpose of dramatic art is otherwise observed?

Even if other "achievements of more value" are being overlooked, and there is no purpose here to deny this assertion, why should the progress of realism be discouraged? Why not hold on to what realism we have attained, and seek for even more, while at the same time doing what we may to promote greater art in drama and acting?

Specialties Present and Future

THE PRESENT ISSUE of *THE MIRROR* contains an interview with Eugene Cowles, the well-known light opera singer. Next week the paper will feature a chapter of autobiography by a young actress who has a grateful acknowledgment to make to her friends in need. In addition, it will contain an article on the repertoire theatre, and a supply of vacation items appropriate to the season. The second article on fire prevention will appear in the issue of June 19 and will be of special importance



THE USHER



THE PIRATES OF PENZANCE is the only one of the Gilbert and Sullivan comic operas which had its first production on any stage in this country. In 1879 D'Oyly Carte brought his London company from the Opera Comique to New York for an authoritative production of Pinafore, and decided to present The Pirates of Penzance immediately following the run of the other piece. Pirates was not produced in England until the return of the Carte organization to London.

The Pirates of Penzance had its initial presentation at the Fifth Avenue Theatre on Dec. 31, 1879, with a cast which included Signor Broccolini, Furneaux Cook, Hugh Talbot, J. H. Ryley, Fred Clifton, Blanche Roosevelt, Rosina Brandram, Jessie Bond, Miss Barlow, and Alice Barnett. It scored an immediate success. Other productions were naturally offered in New York, and one of the earliest of these was at Booth's Theatre by the Boston Ideal Opera company. In this company the leading characters were played by Myron W. Whitney, Tom Karl, H. C. Barnabee, W. H. MacDonald, George Frothingham, Clara Merivale, Adelaide Phillips, Mary Bebee, Lizzie Burton, and Agnes Mitchell. The piece was also presented on March 4, 1882, by McCaull's Opera company at the Bijou Theatre, and on Oct. 25, 1882, by the Wilbur Opera company at the People's Theatre. The last revival prior to the present one was given by the Savage Opera company at the

American Theatre on Feb. 5, 1900. Prominent among the players were William Pruette, Frank Belcher, Reginald Roberts, Frank Moulan, Louis Casavant, D. Eloise Morgan, Gertrude Quinlan, Belle D'Arcy, Mattie Marz, and Maud Lambert. It may be mentioned that a revival of some importance was given by the People's Opera company in 1880, and that the piece was also produced in 1890.

May Queens are not entirely vanished with mediæval England. Adrienne Augarde broke away from her Rose Maid duties long enough recently to wear the flowery crown for a few idle hours, and to romp with her court in Central Park. May dances represent the youthful period of the stage, and consequently seem appropriate diversions for stage children and those that feel like stage children.

The Boston Transcript gives an interesting account of the first American author and play, which is to be reproduced at Brattleboro, Vt., early in June:

"Harvard College produced the first American playwright in Royall Tyler, a graduate of 1776. His comedy, The Contrast, the first original play acted in this country, will be given at Brattleboro, Vt., during the first week in June as a feature of the town's historical pageant. A little hall near the pageant grounds will be fitted up to represent the old John Street Theatre, New York, where the play was originally produced. The first subscriber

was George Washington, then President of the United States. The country Jonathan in The Contrast, on a visit to town, drops into the theatre with the expectation of seeing 'a hocus-pocus man' and sits out a performance of The School for Scandal without any notion that he has visited a playhouse. On being asked if he saw the man with his tricks. 'Why, I vow,' says he, 'as I was looking out for him they lifted up a great green cloth and let us look right into the next neighbor's house.' At the close, he asks for his money, as he has not had the show. 'The dogs a bit of a sight have I seen, unless you call listening to people's private business a sight.'"

An evangelist, bearing the appropriate name of Lyon, has been recently conducting a religious re-

sometimes "get over" in stage parlance—but not harmful dramas.

There may be some diversity of opinion as to what constitutes a "questionable" play. If Mr. Lyon means by this term any play that depicts vice, regardless of the fate of vice at the fall of the curtain, then The Usher cannot undertake to argue with so inconsistent a man, who spends a good share of his time at revivals in picturing vice by every lurid adjective in his vocabulary. Such a definition of "questionable" would tear up Shakespeare, root and branch, among other things.

If Mr. Lyon means only such plays as depict vice triumphant, the facts alone will sweep his ground from under him. The Usher can recall few productions, and no successful ones, that could be classed in this category.

The stage has its faults, and The Usher would welcome just criticism of them, but a frenzied denunciation like this overleaps itself. It would scarcely merit retort, were it not that well-meaning but myopic orators frequently indulge in this sort of pious dissipation.

The Pioneer Press, of St. Paul, Minn., has published an excellent outline for study of modern French drama, which is worth quoting for the benefit of readers. "Romantic Drama—Victor Hugo. The romantic revival in all European literature. Influence of Scott's novels. The story of Hugo's life. Early struggles. His first play; politics and exile. Characteristics of his style. Readings from Le Roi S'amuse, Hernani, and Ruy Blas.

"Experiments in the Drama—Augier: Attempt to revive the classic drama; the story of Charlotte Corday, and reading from the play. Scribe: Improved construction of the play; reading from Valerie.

"Drama at Its Height—Dumas fils. Comparison of the father and the son in literature. The son's ambition to reform society through the stage. The first problem plays. Description of La Dame aux Camélias. Sardou: Versatility of subjects. Skillful construction of plot. Tendency to the sensational and the gruesome. Reading from Patrie.

"Drama To-day—Becque: Theory of evolution applied to society; Les Corbeaux. Brieux: Satire, realism; Blanchette. Les Trois Filles de M. Dupont. Rostand: Romantic and Literary; readings from Cyrano de Bergerac, L'Aiglon, and Chantecler. Bernstein: Relation of the modern Jew to the stage; politics and the drama in Paris; Le Voleur, Samson.

"Books to Consult—A. Filon: 'The Modern French Drama.' Brander Matthews: 'French Dramatics of the Nineteenth Century.' Matthew Arnold: 'Essay on the French Play in London.'"

To this the compiler adds a suggestion for study of actors like Coquelin, Mounet-Sully, Rejane, and Bernhardt; of critics like Sarcey, Claretie, Doumic, and Legouve; and of the Comédie Française.



Underwood and Underwood, N. Y. C.

ADRIENNE AUGARDE AS THE QUEEN OF MAY AND "THE ROSE MAID" SEXTETTE OF HOSTESSES AT THE MAY PARTY IN CENTRAL PARK, N. Y., MAY 23

vival in Massillon, O., and has made it the occasion for a spectacular attack on the theatre.

He charges the theatre from time immemorial with being the centre of viciousness and corruption—which is absolute nonsense. He has found "no persons so hard to reach, so blunted in feeling." And yet Mr. Lyon has only to open his eyes to know that the theatrical profession is the most generous of its resources at times of great distress, such as the San Francisco earthquake, and the Titanic disaster. It is entirely comprehensible that actors do not respond eagerly to his methods of preaching salvation.

The revivalist accuses actors individually of all kinds of moral obliquity, and makes the monstrous assertion that "the most notorious in the divorce courts for adultery are the most famous actors in the country." Only a lamentable ignorance of the stage could have inspired such a remark. Actors are continually in the limelight, and the press is only too willing to embellish its columns with tales which apparently justify this conclusion; but the press is misleading because it does not play up the quiet and decent element on the stage. According to certain journals, one might also suppose that all colleges are hotbeds of hoodlumism.

Quite as stupid is Mr. Lyon's contention that "the modern theatre cannot exist unless it produces immoral and questionable plays." Yet, Mr. Lyon must realize that no play can exist without a demand for it on the part of the public, and The Usher is optimistic enough to believe that the public does not demand immoral plays. Foolish dramas



THEATRE FIRE RISKS

NEW HOUSES ALL RIGHT, SAYS EX-CHIEF CROKER



[Following is the first of a series of special articles dealing with the subject of fire prevention for theatres, as promised by THE MIRROR a short time since. Edward F. Croker, who was formerly chief of the New York Fire Department, has made a study of fire prevention, and, while his remarks are meant to apply only to New York city conditions, much that he says will be found valuable advice for theatre managers and owners in other cities and towns. The second article in this series will appear in THE MIRROR June 19.]

GENERAL satisfaction with the newer theatres in New York, a lenient attitude toward the older theatres, and strong criticism of the motion picture houses mark the opinions of Edward F. Croker, former chief of New York city's Fire Department. His years of effective service in that position, while he became famous throughout the country for his methods, gave him a tone of authority as he expressed his opinions of fire protection in theatres. Chief Croker is now head of a fire prevention company which looks after the safety of theatres and other buildings in New York city. He received a representative of THE MIRROR in his luxurious office in a Fifth Avenue establishment.

The former city official, broad-shouldered as he appeared in his Summer negligee, tilted his chair back easily as he expressed satisfaction with the new theatres being erected in New York. "Those that are put up nowadays," he said, "are about all that could be asked. You understand, of course, that I am speaking only of theatres in New York city, for I know nothing about conditions outside. The new buildings here seem to have ample protection for the public. Naturally, improvements have been made from time to time, and these are incorporated by the architects. Personally I think that the fireproof tower to replace the fire escape is the greatest improvement from the structural standpoint. And the other day I saw a device over in the Montauk Theatre in Brooklyn that is one of the best things I have ever seen of its kind. That building is equipped with an electrical system by which every exit can be opened at once. The same automatic system sends in the alarm, shuts all stage doors, opens the skylight in the roof of the stage to let out the smoke, and if the curtain is not already down, it drops that."

The plans of the new Ames and Shubert theatres were called to the attention of the chief. These provide for a new street thirty-five feet wide on one side and a wide alley on the other, so as to isolate the buildings completely. They also have fireproofed towers and other improvements. The



NEW JULIAN ELTINGE THEATRE IN FORTY-SECOND STREET

chief said that this was an almost ideal condition, but he thought that the extra property, except in special cases, would be too expensive to make the scheme practicable. The present building law requires a court varying from seven feet to ten feet in width in proportion to the seating capacity. This provision, with the others in the law relating to exits, etc., Chief Croker said he thought were sufficient. He added that he thought the court which must be provided back of the stage was absolutely useless. He said that this wall had no exits anyhow, and the wall itself was protection enough to keep the fire in.

When asked for his opinion about the older theatres of New York, Chief Croker was reluctant to say anything. In his words: "It is hardly fair to judge them by present standards because they complied with the law at the time they were built. The law could not be made retroactive. Yes, the owners could install devices similar to that in the Montauk, or, for that matter, they could tear out parts of the interior and make them fireproof, but that would be very expensive."

This was the only opinion he would express on that class of old popular-priced houses which have larger audiences without the safe modern structure of the new playhouses. The Bureau of Safety is now making regulations which enforce changes occasionally where the lawmakers claimed to be

powerless. The chief did not care to predict what might happen if a fire broke out in one of the larger auditoriums, except to say that he supposed audiences would be just as panicky as ever.

But when the subject of New York motion picture theatres was broached the chief expressed himself forcibly: "There is not enough protection for them, by any means. They can be put into practically any kind of building, and as a result you will find that of the seven hundred motion picture theatres in this city there are a great many that are not safe. The chief provision appears to be that the room in which the machine is kept shall be fireproof. But this does not mean that that place is panic-proof."

"The greatest danger of flame or explosion is from the picture machine, which is generally in the rear of the hall, between the two exits. It is natural for the audience to leave by the same way that they came in. In a great many cases these two doors by which they came in are the only ones in the theatre. There's your trap if fire breaks out. Things ought to be changed."

And, rising, he ended the interview abruptly, with the statement, "I guess that is enough from me. Good day."

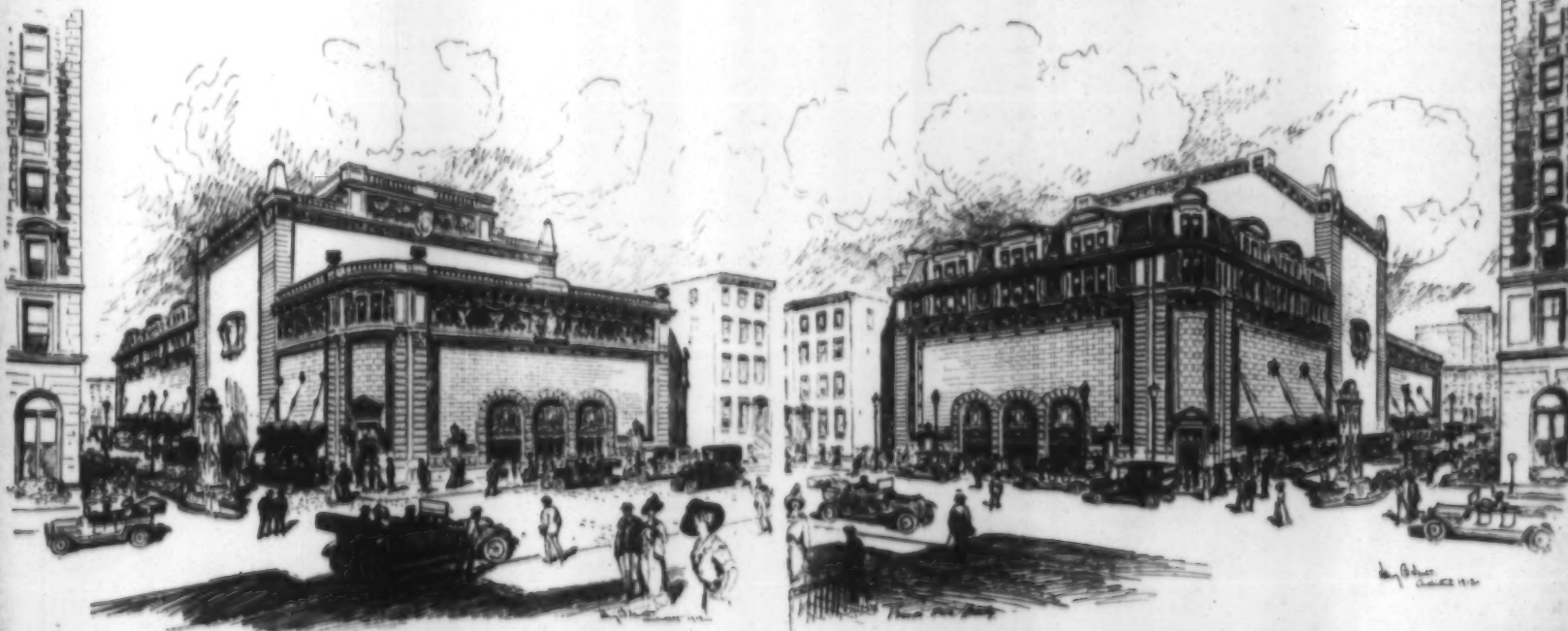
D. H. WALLACE.

"PRINCESS CAPRICE."

Having shed some of his Teutonic mannerisms along with his native tongue, Der Liebe Augustine made his debut at the Shaftsbury Theatre, London, on May 11, with all the eclat of the usual musical comedy. The original version is by Rudolph Bernauer and Ernst Welisch, with music by Leo Fall. The English adaptation has been devised by Alex M. Thompson, A. Scott Craven, Harry Beawick, and Percy Greenbank.

Princess Caprice, as it is called in London, is a story of mistaken identity, Anna and Helen having changed places at some earlier period of their existence. They had been born on the same day in the same house, and that was sufficient excuse for the librettist. Helen loved Augustine and Anna loves the Prince Nicola, and, though they were betrothed contrary-wise at the beginning of the play, the discovery that Anna and not Helen was the princess made possible the necessary exchange.

George Graves, the comedian, got the cream of the notices for his inexhaustible humor as Bogumic. Clara Evelyn and Harry Welchman had some pleasing duets in the roles of Helen and Augustine. Cicely Courtneidge is commended for her dancing, as Princess Clementine. Others prominent in the long cast are Courtice Pounds, Fred Leslie, and Marie Blanche.



THE NEW AMES PLAYHOUSE IN FORTY-FIFTH STREET

THE SHUBERTS' NEW THEATRE IN FORTY-FOURTH STREET



PLAYS OF THE WEEK



CASINO—"THE PIRATES OF PENZANCE."

Comic opera in two acts, by Sir W. S. Gilbert and Sir Arthur Sullivan. Revived by Messrs. Shubert and W. A. Brady, June 3.

Richard Samuel	Eugene Cowles
Frederic Major-General Stanley	Richard W. Temple
Edward	Arthur Aldridge
Mabel	George J. MacFarlane
Kate	De Wolf Hopper
Edith	Blanche Duffield
Isabel	Alice Brady
Ruth	Viola Gillette
	Louise Barthel
	Josephine Jacoby

Like all classics, the operas of Gilbert and Sullivan are worth hearing, whenever they are sung, and the present series of revivals will undoubtedly go down in history as memorable presentations of the works that made the Savoy famous. The Pirates of Penzance, that delicious burlesque on grand opera, for the most part well sung at the Casino, has yet the uneven spots that seem to indicate considerable hurry in getting it ready for public inspection.

The opening numbers particularly suffered from a lack of surety; everybody seemed to be feeling his way along until Blanche Duffield came stepping down the rocky path to the pirate lair. With a clear voice, and plenty of it, she delivered her song so effectively as to claim the first rousing applause. Previous to this Eugene Cowles had done the most notable number, "The Pirate King," with its spectacular finish. Arthur Aldridge, however, never got anything out of the sparkling wit of the lines and not until later did he show what he really could do with his voice.

Although the chattering chorus could scarcely fail to secure an encore, the next notable number was "The Very Pattern of a Modern Major-General." A more satisfactory Major-General than George J. MacFarlane could hardly have been chosen from the length and breadth of comic opera domains. He appreciated the comedy as well as the music and strutted in mock-heroic measure until he had finally married off his daughters to the piratical peers of England.

When De Wolf Hopper appeared in the second act, at the head of his blue uniformed guardians of the peace, he received the warmest welcome of the evening, and promptly earned it by his trouble with his police whistle during the evolution of his cohort. Of course, Mr. Hopper never gets away from himself, but he obviously made a strenuous attempt to do so in characterizing the Sergeant of Police. The role was short, but although another comedian might have been more truly Gilbertian, nobody else on our stage could have injected so much individual value into it.

Richard W. Temple put his best foot forward on the "cat-like tread" of the burglarious pirate band, despite the fact that his distribution of the burglar's kit did not affect the audience as it might have.

Eugene Cowles showed up excellently in his trio with Arthur Aldridge and Josephine Jacoby.

The chorus deserves a word, because in The Pirates of Penzance they are considerably more than scenic effects.

FIFTH AVENUE—"THE COME ON."

Playlet in one act, by Grant Stewart. Produced June 3.

Wesley J. Remington	Hale Hamilton
Lord Dudley Da Vere	Richie Ling
Lady Isabel	Inez MacCauley
Steve	Harry Franklyn

Hale Hamilton, who waxed famous in the title-role of Get-Rich-Quick Wallingford, made his vaudeville debut on Monday in Grant Stewart's playlet, The Come On, and got away with a very large-sized hit, thanks to his own effervescent personality, a jolly little sketch and a more than commonly capable support.

Everyone in The Come On is a crook, not the low-down sort, you know, but the thoroughbred type that anyone might be proud to meet if he stood in right. Remington outwits the false Lord Dudley and wins the false Lady Isabel, after which the two lovers vow to be good.

There was plenty of action and the sketch was splendidly played throughout. The star was perfectly at home in the name part, Richie Ling was excellent as De Vere, Harry Franklyn was an admirable servant, and Inez MacCauley was sweetly pretty and most effective as Belle of the contrite heart.

HAMMERSTEIN'S—"TO KILL A MAN."

Sketch by Roi Cooper Megrue, based on story by Jack London. Produced May 27.

The Man	Emmett Corrigan
The Woman	Jane Carlton
The Servant	George Forbes

A dramatization of Jack London's story, "To Kill a Man," was the playlet Emmett Corrigan selected for his turn at Hammerstein's Victoria last week. Roi Cooper Megrue need not have sailed for Europe, for in adapting this to the stage he proved more successful than in the late White Magic. He has written a "thriller" in which no one lays his hand on anyone else and the revolver is never fired. Notice that there is only one revolver for three persons, and only two of them handle it, the burglar and the lady, so this is not strictly a "melodrammer."

The lady discovers a burglar in the dining room of her Fifth Avenue mansion. She cajoles and delays him, though he has the revolver, while she rings a bell for help. Just as the servant enters she snatches the revolver and calmly orders the servant to send for the police. That is where the suspense comes in. It is only natural to expect that Mr. Burglar will get the gun back somehow or something will happen to make the play different from Davis's Miss Civilization. Mr. Burglar does have his innings. He tells the young lady how disagreeable he would look with a bullet hole in his face. When the young lady's sensibilities are properly worked up he dares her to shoot him, and he walks out. The young lady faints. Curtain.

The playlet is successful in arousing suspense. You don't hear the audience whispering while that revolver is in evidence. Mr. Corrigan, of course, knows how to handle a gun after experience in The Deep Purple, and he is a very nifty burglar. But Jane Carlton did not give the impression of being a Fifth Avenue lady. George Forbes appeared for a moment as the servant.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—With Sapho as the stock company's bill there was a great deal of conjecture as to whether Theodore Friebeus would be able to carry Priscilla Knowles up the stairs. The suspense was keen. Theodore thereon lived up to his name, lifted Miss Knowles from her feet and strode up the stairs. The applause was tremendous. Mr. Friebeus and Miss Knowles were also equal to other requirements of their parts. Others deserving praise were William H. Everts, Jack Bennett, and Marie Curtis. This week, The Fatal Card.

GRAND OPERA-HOUSE.—James K. Hackett ended his tour in The Grain of Dust on Saturday. His engagement also closed the season of the house.

METROPOLIS.—Cecil Spooner's Stock company presented an excellent production of The Third Degree, Miss Spooner herself heading the cast, which included Frederic Clayton, Howard Lang, Phillip Leigh, L. J. Fuller, Hal Clarendon, Kenneth Clarendon, Darrel Vinton, James J. Flanagan, Albert Gardner, Mike Tully, Ricca Scott, and Loretta King. Sapho is the bill this week.

MANHATTAN OPERA HOUSE.—The stock company offered Brewster's Millions, creditable interpretations being given by Clifford Bruce, Barnard McOwen, Grace Nile, and the capable support. On Friday night John Wanamaker bought the entire house to entertain his employees. There were two Wanamaker brass bands, the house was decorated in the Wanamaker colors, and none but Wanamaker folk were allowed in the theatre that evening. This week, The Wolf.

PROSPECT.—Old Heidelberg proved a happy se-

lection for the stock company. Cecil Owen, Paul McAllister, Henry Crosby, Edward Keane, Harmon McGregor, Charles Williams, and Irene Timmons gave highly meritorious performances. Others in the cast were P. S. Barrett, Frank Jewett, William Pfarr, Elbert Benson, Clay Cody, Henry Mack, and Margaret Lee. This week, The Thief.

SHUBERT ANNOUNCEMENTS.

When Granville Barker will come to this country next season to produce George Bernard Shaw's Fanny's First Play, he will also present his English repertory company in Shubert theatres. Charles Hawtrey will return in another comedy. Arrangements have been made with Arthur Collins, of Drury Lane Theatre, London, whereby 'Op O' My Thumb and The Whip, two spectacles, will be presented here in the Manhattan Opera House. The Shuberts will also bring over the Five Frankforters, which they are presenting in London with Greet and Englebach. With Mr. Winthrop Ames the Shuberts have arranged with Max Reinhardt to produce in America Turandot and Schoene Helene. Harry Frazee will book Ready Money through the Shuberts.

The resignation of Jules Delmar, long with the United Booking Offices and Keith's vaudeville enterprises, to take charge of Shuberts's vaudeville circuit, has given rise to a rumor that the Shuberts will enter the variety field in force next season. It is said that they may assemble a bill of vaudeville acts and send them on a tour. Mr. Delmar went South last week to investigate conditions.

FRAWLEY BACK WITH SAVAGE PLANS.

T. Daniel Frawley, returning from his trip around the world with Henry W. Savage, announced on Monday that Mr. Savage would make no productions until December or January after the campaign excitement has subsided. The other Savage attractions will be sent out, however, in the Fall, slightly reduced in number. There will be only two Excuse Me companies, and the pick of the three casts from last season will probably be chosen. Mr. Frawley said that, in the majority of cases, the casts would be made up from the former companies. Mr. Savage will make more complete announcements of the plans for new attractions when he returns next week. He sails from the other side on June 8. Mr. Frawley reports that they had a most delightful trip.

KEITH'S UNION SQUARE REDIVIVUS.

B. F. Keith returned to first principles this week, opening once more the Union Square Theatre, where he introduced Keith vaudeville to New York. The audience that filled the house, even at the Monday matinee, enjoyed most a sketch, The Piano Mover, by Edmund Hayes, with himself as the superintendent and Robert Archer as the working man. For rapid talk it was one of the funniest sketches that has appeared in a long time.

THE ROOF OPENINGS.

The great innovation at the opening of Hammerstein's Roof Monday night was the changed attitude of the attendants. They had become unexpectedly polite and handed each lady a red carnation and each gentleman a white one.

The American Roof opened with a well balanced bill, of which the chief feature was the production of La Petite Gosse, a French pantomime, by G. Molasso.

ACTORS' SOCIETY TO MOVE.

The Actors' Society of America will remove to their former home at 131 West Fortieth Street late in this week. The building has been entirely remodeled and the new quarters are the finest ever occupied by the Society. The annual meeting will be held at the present rooms, 145 West Forty-fifth Street, to-day (Wednesday), June 5.

ANNOUNCEMENT OF A. H. WOODS'S PLAYS.

A. H. Woods has announced his plans for next year, with something like twenty-five attractions on the list. Julian Eltinge will open with *The Fascinating Widow* at Atlantic City Aug. 26, and go through to the Pacific Coast. William Farnum will open in *The Littlest Rebel* at the Grand Opera House, New York, on the same date, with Boots Wurster as Virgie, the littlest rebel. Dustin Farnum, with Juliet Shelby, will start at McVicker's Theatre, in Chicago, on Sept. 8. *Gypsy Love* will open at Trenton on Oct. 9. Mr. Woods says that he will have A Modern Eve to open the Eltinge Theatre late in August, organizing a second company to play territory west of Chicago. The first of five Madame Sherry companies will open at Norfolk Sept. 2. *The Girl in the Taxi* will open in Chicago Aug. 25. *Tantalizing Tommy*, with Dolly Castle as star, will appear in the same city five days later. *The Woman Hater's Club*, imported from Germany, will be produced at Boston Aug. 26.

Other attractions for the season are: *The Cabaret Girl*, opening in September; five companies of *The Common Law*, one opening in Denver Sept. 15, another a week earlier in New Orleans, and three for one-night stands; *Eva*, a new Lehar opera, to be produced in October in association with Klaw and Erlanger; *The Lady in Red*, a musical comedy from the German, to be produced in Baltimore in October; *Limousine Love* in Buffalo the last week in October; *The Widow Wise*, a week later in Syracuse; *The Jump-Ups* in Washington after election; *Adam and Eve*, a farce, and *For Sale*, an Elmer Harris play, for later production at the new Eltinge Theatre; Thomas F. Shea in repertoire, and *The Miracle* moving pictures, for which Woods paid \$100,000, to cover American rights, to be shown in the Metropolitan Opera House, New York, in September.

Among the other actors, in addition to those named to play under the A. H. Woods management, will be Walter Lawrence, Harry Fox and the Millership Sisters, Phyllis Partington, Brice and King, Arthur Albro, Dorothy Webb, Robert Pitkins, Ilma Borga, Harry Hermson, George Thatcher, Audrey

Maple, Bonita and Lew Hearn, Diamond and Nelson, Ada Meade, Flo Irwin, Louise Orth, Charles A. Mason, and Zenaide Williams.

ASKIN GETS "THE JINGO."

CHICAGO, ILL. (Special).—With characteristic enterprise, Manager Harry Askin has secured from George Randolph Chester, who was in town last week, the dramatic right to "The Jingo," Chester's latest novel. Will M. Hough, Frederick Donaghey, and Ben M. Jerome will begin at once the work of moulding the story into an extravaganza, to be produced here on a lavish scale about Jan. 1 next. The extravaganza will bear the story's title. It will be in fifteen or twenty scenes, with a company of about a hundred. Mr. Askin proposes to give the most expensive production that has been set upon the local musical stage since the Hamiltons produced *The Wizard of Oz* and *Babes in Toyland*.

OTIS COLBURN.

GOSSIP OF THE STAGE.

Jackson D. Haag's *Bachelors and Benedicts*, recently tried in Pittsburgh, will have an early Fall presentation in the East by prominent managers before sending out a road company. Fred Wright, who originated one of the roles, is under option.

James H. Hall, of New Bedford, Mass., and Anna Kennedy, of the World of Pleasure, were married at New Bedford on June 3. Their honeymoon will be passed at Nantucket. Both have signed with Gordon and North for next season.

James F. Driscoll, of the Fall River, Mass., *Globe*, gave a luncheon on May 23 at Stone Bridge Hotel, in honor of George M. Cohan. Among the guests were Manager W. F. Mason, Manager George Hill, Lawrence Wheat, Lorena Atwood, Frank Hope, and Sallie Fisher. After the performance Mr. Cohan gave a luncheon at the Mellen Hotel in honor of Mr. Driscoll.

The Provincial Musical Festival was held in Zion Methodist Church, Moose Jaw, Sask., Can., May 22-25. Between six and seven hundred amateur and professional musicians took part in various con-

tests. Dr. Perrin, of McGill University, Montreal, and Professor Wrigley, of Calgary, acted as adjudicators. Lieutenant-Governor Brown distributed medals and prizes to successful contestants.

A water main in front of the Century Theatre in Central Park West burst early on the morning of May 30 and the cellar of the playhouse was flooded.

Ellis Jeffreys, Dion Boucicault, Weedon Grossmith, and Godfrey Tearle have been added to the cast to revive *The Amazons*, in London, on June 14. The production may be brought to New York in August.

Charles M. Holt, director of the department of oratory and dramatic art in the Minneapolis School of Music and Dramatic Art, is gathering statistics concerning amateur work in colleges, by means of a questionnaire which he is circulating.

Max Figman is the jubilant daddy of an eight-and-a-half-pound girl, born May 28. He announces that his daughter has not made up her mind yet what attraction she will go with next season. Mrs. Figman, who is doing well, thank you, was Lolita Robertson, two years leading woman with Mr. Figman, and before that with Henry Woodruff and *The Great Divide*.

Advices received by Klaw and Erlanger say that J. C. Williamson produced *Ben-Hur*, at Sydney, Australia, May 4, and scored a great success.

John Wilmer has finished his season as business-manager with Lewis Waller for *A Butterfly on the Wheel*, *Monsieur Beaucaire*, and *The Explorer*. He will sail on the *Olympic*, June 15, for a trip to England and the Continent.

James H. Doyle, stage director, sued A. M. Bruggeman, of Paterson and Hoboken, N. J., at Paterson last week for \$262.50 on a contract made last January by which Bruggeman guaranteed Doyle ten weeks' salary to direct a dramatic stock company for him. The policy of the company was changed and musical stock substituted, after which Bruggeman tried to call off the original contract. Doyle couldn't see it that way and the court upheld him, allowing the full amount with costs.



White, N. Y.

Robert Edison

William Muldoon

Harry Everett

William Riley Hatch

William Courtleigh

James O'Neill

FROM THE LAMBS' GAMBOL: "THE ASSASSINATION OF CÆSAR."



THE MATINEE GIRL



SALLIE STEMBLER'S laugh, the best stage laugh since Alice Atherton's, is as welcome as June cherries, in Mamma's Baby Boy, and the way Lew Dockstader and Elizabeth Murray walk on the stage, look their audience over, then begin to tickle it, is a lesson in audience domination any tyro of less than twenty years' experience should drop in on the cabaret scene to study.

"An ulcerated tooth and a visit from a wild kid brother" are Maude Odell's excuses for paying no parting calls before departing for Beaufort, on the coast of South Carolina, where she is spending a vacation. Vacation did I say? The first week she arranged a musical and dramatic benefit for "girls who haven't had as good luck as I did this season."

"Wish you were here to enjoy our Southern home cooking," she writes her friends. "I wish you would come and eat my share, for it's become a torture, not a delight, because I really must be careful about pounds, with a new part to play." Miss Odell will remain in the Southern city until late in June, when she will return to New York to prepare for next season's work.

One of Virginia Harned's birthday anniversary gifts, which arrived at her home at Harrison, N. Y., last Wednesday, was a birthday calendar. This had been so arranged that a loose leaf from it was sent to each of the former Irish friends, who inscribed their sentiments toward her and perhaps pasted their own photographs on it. The leaves, recollected by Margaret Gordon, reached Miss Harned in neat calendar form. Each day that she tears from the calendar a leaf Miss Harned will be greeted by a friend from some near or remote part of the globe.

David Belasco will not join the stream of European travel, nor will he hie him to mountain or seashore for rest. He will spend the time between seasons, as usual, at work. Already his period of immurement, to continue until the premiere of *The Governor's Lady*, has begun. That he will work comfortably in his—to all save the few—inaccessible studio in a nearly impenetrable part of the Belasco Theatre Building, is shown by the picture on this page. His priestly vestments gone, the playwright and play rebuilder defies Summer heat in silky pajamas and lounging robe. Since you insist, the color of the garb in which he is photographed is pale yellow, and singularly becoming.

William F. Connor will also remain in the city and grub as steadily as the least of us. Theatrical plans for the forthcoming season will occupy many of his hours. A margin of his time will be pleasantly employed in watching the erection of a twelve-story business building on the northeast corner of Thirty-first Street and Fourth Avenue.

Carlotta Nillson, having completed a play written for a male star, sailed last week for a vacation that will begin in the Black Forest and continue in theatregoing in London and Paris. She will return to New York late in August.

A trip through the Great Lakes represents Ada Humbert's rest period, which began last week.



Buenos, N. Y. Copyright by Belasco.

DAVID BELASCO IN HIS STUDIO IN THE BELASCO THEATRE, NEW YORK CITY.

She will return for her hardest work in the broiling days of July and August.

Mabel Tallafarro, before leaving for Atlanta to resume her vaudeville tour, was negotiating for the purchase of a farm in the Catskills, where she will be a neighbor, as neighborhood in the mountains goes, of Maude Adams. "Springtime," Miss Tallafarro's three-hundred-acre farm, is forty miles south of Maude Adams's place, in Onteola Park. With the actor sentiment of naming a home in gratitude to the production that helped pay for it, the little star will transfer from her now dismantled Chicago flat to her new mountain home the title of her second starring vehicle, the drama of Andrew Jackson's time.

With Alice Haynes, whose guest she is at Sun-kirk, in New Hampshire, Edith Tallafarro is resting after her second season of Rebecca at Sunnybrook Farm and trying to drive out fear of what London folk will think of Rebecca and the farm and farm folk when the play opens in the British metropolis September 2. The sisters will meet in London in July.

One of the most heartily welcomed guests at the twentieth annual reception of the Professional Woman's League was Mrs. Henry Miller, the newly elected president of the Twelfth Night Club. The former Bijou Herron, looking like a donna of Castle in her costume of black lace relieved by a girdle of cherry velvet, greeted old friends and revealed in reminiscence. Beside the door sat Mrs. Sol Smith, who cried, "Oh, Bijou!" and holding out a middle finger showed her a ring of turquoises, set about with diamonds. "Your mother gave me that to hold up the shoulder pieces of my short-sleeve dresses," she said. Mrs. Miller told her of a coral necklace that Mrs. John Drew, Sr., had given to Matilda Herron and which Agnes Miller has worn for a time, passing it on last Summer to that small personage at Sky Meadow Farm, to whom Mrs. Miller alludes with manifest pride as "My granddaughter." That coral necklace has been in the family a hundred years," she said.

Twelfth Night will have but little of its new president's presence next season, for she will go on tour with her daughter, who will be in Chauncey Olcott's company, that will begin its long season in August. Meanwhile Mrs. Edwin Arden, who has served the full term permissible to Twelfth

Night, and who, unlike a Theodore Roosevelt, did not try to overturn tradition, and retires from the presidency to become first vice-president, will in that capacity act for Mrs. Miller in her absence.

Georgie Woodthorpe, of the Kismet company, left the day after the close of the play for her home in San Francisco. The sympathy of her fellow players, with whom she was extremely popular, followed Miss Woodthorpe on this sad return journey, for during the last month she has been widowed. Her husband, a well-known Pacific Coast manager and for a long time an invalid, made his earthly exit after a long pathetic scene. Miss Woodthorpe, who is in private life Mrs. Cooper, is comforted by three daughters and a son.

In the outer office of Florenz Ziegfeld, Jr.'s, suite in the New York Theatre are posted two pertinent mottoes signed by Abraham Erlanger. They are: "I am never stung twice by the same person," and "Two minutes spent in meddling in another person's business are two minutes lost from your own."

Mrs. Aphie James, having spent a week in reopening and preparing for its Summer tenant "Naboclish," the Louis James villa at Monmouth Beach, continued her tour in Arthur Hopkins's vaudeville sketch, holding a Husband, going first to Pittsburgh.

If you're a college girl don't apply to John Emerson for stage work. An office post at twelve a week possibly may become yours, but as a pillar in upholding drama, no, never, *a bas!*

"A college girl has brains. Granted," said Charles Frohman's young stage-manager, himself a collegian, to a Wellesley girl who manifested a willingness to enter the Frohman dramatic family. "But she hasn't feeling. An actress can get nowhere without feeling."

The party of the second part in this conversation repeated it at a class reunion at Wellesley, and two hundred soprano and contralto voices, many of which had murmured "I will" at the altar, joined in derisive laughter at the young man who predicted that every college girl would become a "withered old maid."

Jobyna Howland gave Broadway two distinct shocks in its week of premature Summer. She then intended to go back to her Summer home, "Shadow Lawn," on the shore of Lake Ontario, in Canada, there to assist her husband, Arthur Stringer, to break a refractory new automobile. Before she could leave town, she accepted the role at the Winter Garden, made vacant by the withdrawal of Stella Mayhew.

The first shock was that of appearing as the quick when she had been reported dead. A mistaken dispatch announced the death of the novelist and his beautiful wife at Niagara Falls, and Miss Howland explained to every other person she met between Forty-seventh and Thirty-fifth Streets, who hadn't seen the denial of the first story, that the unfortunate couple were Mr. and Mrs. Stockton, not Stringer.

The still greater shock the Gibson beauty administered in the office of one of the most powerful managers on the Rialto. Forecasting her work for next season, he was describing a haughty society matron when "Job" interjected, "But I'm a comedian, d—n it!"

THE MATINEE GIRL.



VOCALIST AND COMPOSER

BY EUGENE COWLES



ALTHOUGH this week Eugene Cowles finds it "a glorious thing to be a pirate king" of his Penzance bandits, last week he was "linked in friendly tether" to the other brave soldiers of the queen at the Lyric Theatre, "prepared to fight and fall" in the interests of law, order, and æstheticism. Resplendent in scarlet and silver, he marched at the head of his troopers across the excessively green greensward of Bunthorne Castle, shaking the flowing white plume on his helmet in a fashion to inspire awe in beholders. His brown eye behind his monocle, however, was so gentle in expression as to counteract the effect of the ferocious yellow mustache that hung militarily above his mouth. Such an eye rather encourages a timid interviewer.

Between songs Mr. Cowles retires to a diminutive dressing room, largely occupied by a trunk capacious enough to hold all the impedimenta of a season's campaign in musical comedy. The only forbidding thing about him or his environment was a placard tacked up on the dusty wall to proclaim, "You don't know how much fun you can have minding your own business. Try it." Obviously, an interviewer could not afford to regard any such inappropriate observation.

Mr. Cowles relieved the embarrassment that might have been caused by this tactless behest by saying, "You take the chair, while I sit on the trunk. I can't get into a chair with this tinshop on my person." He tapped the gleaming paraphernalia that limited his agility, as much as to suggest that up-to-date corsets are not the only restrictions suffered by those who participate in comic opera.

From the edge of the trunk he remarked, as he mopped his brow below the helmet's visor, "It is an unalloyed delight to sing in *Patience*, although I have no solo. Of course, there is not so much big music, but it is very beautiful and has evidently pleased the public. I think everybody has been a bit surprised at the greatness of the success, because *Patience* was written to fit a special condition and to satirize a special sect—and Oscar Wilde in particular—which no longer exists. The satirical intention of Gilbert and Sullivan is consequently not so well understood, and the opera has to rely more on other qualities for its vogue."

This charge was frequently brought against *Patience* during the month of its engagement at the Lyric, but anybody who watched the audiences that filled the theatre night after night must have wondered if it was entirely deserved. Of course, the pre-Raphaelite æsthetics have vanished as a sect and as a topic of conversation, yet the audiences seemed to understand the import of the satire and to find amusement in what the author and the composer were doing. Beyond question, it is now

the correct thing to admire Gilbert and Sullivan, but the admiration appears to be sincere, and one likes to think that it is intelligent.

"Aside from my own part in these annual revivals," continued Mr. Cowles, "I have been interested in their success, because in 1908, on the thirtieth anniversary of the production of *Pinafore*, I suggested to a man high in the council of the managers that the time was ripe for a revival on a rather pretentious scale. He assured me in the



EUGENE COWLES

vernacular that there was nothing to it, and there the matter dropped. It wasn't long, though, before *The Mikado* was put on, with a success that startled Broadway. In view of my own opinion, naturally I think that the Shuberts showed good sense in starting the movement."

After peeping into the corridor to see how far matters had progressed on the stage, he resumed his seat and his conversation. "I don't see how *Patience* and her predecessors can help but influence the musical comedy stage in this country. They show as plainly as evidence can that the public wants to hear good music well sung. Some

managers are reluctant to believe that the public wants anything besides ingenious stunts and exhibitions of chorus ladies. It seems to me that all the stunts have been done, and that new productions of that hodge-podge variety can do little but repeat or imitate the old sensations of which the public has tired for awhile. The success of these revivals means more than respect for traditions. The public is ready to applaud new compositions of merit in this class, as well as these older masterpieces. I am not writing a comic opera, so this opinion may be set down as an expression of unbiased faith.

"In presenting *Patience*, we stick pretty closely to the pattern laid down in the past. Gilbert, you see, managed his own productions at the Savoy, and I understand that he was clear cut in method and strict in discipline. He did not leave much for anybody else to add. Any interpolations, moreover, could be pretty easily detected, for it would be difficult to imitate his finished style. His wit is quite unique in its pungence and its facility.

"That quality has struck me most forcibly. The lyrics flow as easily as the most polished prose. Gilbert was not cramped by his meter. He seems to be talking naturally through them all, and that is the most difficult thing in the world to achieve. I know, because I have tried. The syllables slip off the tongue like no other lyrics that I ever sang.

"Some people consider *Patience* the finest of Gilbert's librettos, because they think it has his individuality to the highest degree. I don't know that I should indorse such a statement, for I have enjoyed them all. It would even be difficult to pick a favorite. Up to these revivals, I had sung only one of them, although, of course, I had always wanted to do so.

"The chance to continue with the company was my chief consolation for not being able to appear as Will Scarlet in another old favorite of mine, *Robin Hood*, which is now being sung at the New Amsterdam, across the street." As he spoke one could almost hear the "Armorer's Song" in the air.

"Much as I should have enjoyed doing the part, the pleasure would in some respects have been rather melancholy, because only one of that remarkable aggregation with which I sang for ten years is in this new version." Mr. Cowles, of course, referred to George Frothingham, the Friar Tuck of the original cast and the revival. "Three of my old friends are dead, Jessie Bartlett Davis, Josephine Bartlett, and George MacDonald. Henry Barnaby has retired from the stage. Naturally I should think much of them in their old roles, in a sort of attempt to resurrect them mentally."

Another reconnoitre assured Mr. Cowles that his

(Continued on page 13.)

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

June 5.

KATHRYN BRYAN, well remembered for her work in *Rebecca* of Sunnybrook Farm.

EMMETT CORRIGAN, now in vaudeville in a dramatization from Jack London's story, "To Kill a Man."

ROSA FANTUZZI, long identified with May Robson in *The*

Rejuvenation of Aunt Mary.

ROBIS LLOYD, sister of Marie Lloyd and herself well known in the music hall and vaudeville world.

THOMAS W. ROSS, in *The Only Son*, now in the third month of its Chicago run.

June 6.

KURT KARPE, who has appeared under the management of Cohan and Harris for the last few seasons.

MARION LITTLE, for several seasons with the Henry B. Harris attractions.

BEULAH FOYSTER, lately seen in her new play, *A Kentucky Romance*.

GARDELIN REJANE, distinguished French actress.

FRANCIS STARR, who has just closed her first season in *The Case of Becky*.

June 7.

CORINNE CANTWELL, perennial stock favorite.

BRATRICE MORGAN, beloved by all the patrons of the Proctor Stock.

RALPH STUART, who played the title-role in the Chicago production of *Get-Rich-Quick Wallingford*.

W. N. WADSWORTH, lately under Wagenhals and Kemper's management.

LONDON RONALD, has composed several ballets and has written numerous symphonies.

June 8.

RUTH BLAKE, recalled as a member of the Helen Grayce Stock company.

CHARLES H. BOWERS, well known for his work in musical comedies.

W. J. FERGUSON, character actor in *The Deep Purple*.

LUCIUS HENDERSON, director for Thanbouser Film concern.

FRANK KINGDON, recently seen in support of H. B. Warner.

GEORGE A. LESSEY, for several seasons with Eugene Blair.

ALAN MUDIE, inimitable dancer.

JOSEPH HART, of Hallen and Hart fame, now vaudeville producer.

WILLIAM SELLERY, seen in *The Girl from Rector's* for several seasons.

HELEN WHITMAN, who intends to devote her talents to the operatic stage.

June 9.

RICCA ALLEN, equally successful in drama and musical comedy.

CHARLES A. GAY, remembered for his appearances with May Irwin and Mary Shaw.

WEDDON GROSSMITH, most excellent in *Baby Mine*.

LEONORA VON OTTINGER, for three seasons with Walker Whiteside.

OWEN ROUGHWOOD, Roderick Collingwood in the London production of *A Butterfly on the Wheel*.

June 10.

RICHARD ALLEN, whose varied experience in support of prominent stars and notable stock work is well known.

MRS. LESLIE CARTER, who recently closed a successful road season under John Cort's management.

MARGARET FARELEIGH, who was a member of the New Theatre company.

SIDNEY HERBERT, distinguished for his excellent work with the Daly company and Charles Frohman's management.

BILLY TAYLOR, who varies between musical comedy and vaudeville.

VISCOUNT FRANCOIS DE CURSEL, French dramatist.

BILLY AUGUSTIN, with Bonita and Lew Hearn.

June 11.

ERNEST LEICHTER, well-known English actor, who also dips occasionally into the music halls.

ROBERT MACKAY, who gave efficient support with William H. Crane and Cyril Scott.

MARGARET MARSHALL, who has appeared with William H. Crane.

WILSON MELROSE, one of Boston's stock company favorites.

EDWARD R. BURTON, long identified with *The Girl from Rector's*.

PAULINE, the popular hypnotist.

VIOLET VANBRUGH, one of the few actresses to appear by command of the late King Edward at Windsor Castle.



THOMAS W. ROSS



GOSSIP OF THE STAGE



George M. Cohan is having an old-fashioned milkhouse built on his estate up in Orange County, N. Y. A bricklayer was indispensable and none was to be found nearer than Monroe, three miles distant. The brick expert declined to undertake the job unless Mr. Cohan provided transportation. So the Cohan limousine and chauffeur were placed at his disposal, and the lucky laborer rides back and forth in state each day. While the job lasts, he is the envy of the countryside.

John Drew has purchased a new 33-horse-power motor car, which he means to drive himself. Could it be possible that Mr. Drew will now lose interest in the Horse Show?

Maxine Elliott entertained the Duchess of Rutland, Lady Diana Manners, Lady Rosemary Levison-Gore, the Countess of Essex, Winston Churchill, and others at tea on the lawn of her estate, Hatsbourne Manor, near London, Eng., on May 25. Grahame-White dropped in on his monoplane.

Ernest Ball and Maude Lambert were married recently in Chicago.

Madame Schumann-Heink, while giving a concert at Emmetsburg, Ia., on May 22, learned that an aged citizen who had earnestly desired to hear her sing was unable to attend the recital because of illness. The madame asked to be taken to him after her performance, and at his bedside sang several numbers just for him.

George Reiph, of Kismet, and Deborah Nanson, who has played in Australia and in England, were married in this city on May 25.

Mr. and Mrs. Billee Taylor (Stella Mayhew) entertained a number of fellow members of the Winter Garden company at their country place, Lyncroft, New Rochelle, N. Y., on May 24 and 25. The hosts' big touring car conveyed the party to Lyncroft, after an evening performance here, and brought them back again for the next day's matinee.

The city of Orleans, France, has just celebrated the five hundredth anniversary of the birth of Joan of Arc. An impressive memorial pageant was presented.

Casimir and Robert Mankowski, sons of the late Count Mankowski, who owned the Casino Theatre, among other properties, have been indorsed by a referee as fit persons to receive \$30,000 a year each from the estate which now pays them \$10,000 apiece. The latter sum, they argued, was not sufficient for their needs.

George Ade offers to duplicate every gift toward building a chapter house for the Delta Delta branch of the Sigma Chi fraternity at Purdue University in Indiana. When the fund reaches \$10,000 Mr. Ade will add \$5,000 more.

Lillian Nordica and Ysaye, violinist, are about to give concerts in London. The singer, already on the scene, is house hunting.

Maurice Mouviet, who danced last Winter at a New York cabaret, is successful at the Palace in Paris.

Marjorie Mahr, chorus girl, who was run over by a train at Portland, Ore., two years ago, losing both legs, and for whom the Portland people raised \$7,000, is to marry W. H. Robinson, a shoe salesman, of the city named. "It is a pretty good sort of a man," says she, "that will offer to marry a girl with two wooden legs."

The Pink Lady opened the new Cecil Theatre, Mason City, Ia., on June 3, seats selling for \$1 to \$5 each. The company's season ended with this performance.

Cathleen Pope, the expert skater in A Winsome Widow, has introduced a series of new sensational dances in the ice rink scene at the Moulin Rouge.

A. H. Woods will produce Tantalizing Tommy in Chicago late in August. Dolly Castle, an importation from Berlin, will be the prima donna.

Accompanied by an American photographer, Julian Eltinge will make a flying trip to Europe for the purpose of having some novel pictures made of

himself in certain sections of London and Paris. Eltinge will remain on the other side only a week.

Eugene Walter has been elected to membership in the New York Lodge of Elks and now awaits initiation.

The Powers Theatre Orchestra, of Decatur, Ill., will be a feature of the Patterson Springs Chautauqua at Camargo, Ill., in August.

Cohan and Harris have arranged with Sir Charles Wyndham for an early London production of *Officer 666*.

P. F. Shea has leased the Imperial Theatre, Providence, R. I., which he will renovate and redecorate, booking through Klaw and Erlanger.

The Century Theatre Club, of New York, offers a prize of \$200 for the best drama, tragedy, comedy, or farce submitted before Jan. 1, 1913, by a native American writer who has never had a play produced by professionals.

Elizabeth Perry Chapman and Frank C. Henderson, a wealthy petroleum man, were married at the home of the bride's parents in this city on May 28.

The runs of *Blanche Ring*, at Cohan's Theatre; *Kismet*, at the Knickerbocker, *Patience*, at the Lyric; *The Typhoon*, at the Hudson, and *The Greyhound*, at the Astor, ended last Saturday. The last-named play will resume at the same theatre in August.

William A. Brady sails for England next week, to return early in August. He intends to come back on one of the comparatively slow lines in order to get the benefit of the voyage. By way of rest and recreation he will read a few dozen plays and keep the wireless apparatus humming. Mr. Brady resting is still one of our most active personalities.

Phillip Bartholomae sailed for Europe on Tuesday, to remain until late in July. He will take his big touring car along and expects to cover much of France and Germany.

Emmett Corrigan will send out several one-act plays in vaudeville next season while he is impersonating the principal character in *The Governor's Lady*.

Mrs. Mary Gibbs Spooner is reported as rapidly convalescing at Blaney Brook Place, New Canaan, Conn. Edna May Spooner is with her mother.

Violet Romer, the dancer in *Kismet*, was the honored guest at a reception given by Mr. and Mrs. Clarence Eddy in Washington, D. C., on May 20.

Lewis Waller sailed on the *Adriatic* on May 30 to Summer in England. His brother, Victor Lewis, who remains here to recover from an operation for appendicitis, probably will sail next week.

Excuse Me will be presented in French at the Palais Royale, Paris, next season. The adaptation is being made by Pierre Veber.

James Montgomery, author of *Ready Money*, played successfully the principal role, originated by William Courtenay, at several recent performances in Chicago, pending George Parsons becoming proficient in the part.

Toots Paka, the Hawaiian dancer, announces that she will return to her native island at the close of her present season. "But," says she, "I have been away so long that to my people I fear I am a stranger."

The Theatre Club closed its season, at the Hotel Astor, on May 28, with the installation of new officers. Marie Fitzgerald and Ian MacLaren were the principal guests. Mr. MacLaren is now being booked for a limited vaudeville tour in David Garrick, in which he appeared throughout England.

Isadora Duncan proposes to found a theatre of ancient Greek type in Athens for revivals of the Grecian classical drama. King George of Greece, Eleanora Duse, and Mounet-Sully are interested in the project.

Holbrook Blinn, Catherine Calvert, and the rest of the cast now playing *A Romance of the Under-*

world in Chicago, are rehearsing a new play, as yet unnamed, by Paul Armstrong. It will be tried soon at a special matinee at the Chicago Opera House.

Maude Odell is spending a few weeks at her home in Beaufort, S. C., before sailing for Europe to pay a visit to her mother in July. Miss Odell has been engaged for a new production to be made in September in New York, and will be remembered for her excellent work in *Little Boy Blue* during the past season.

Lewis G. Bullard, a high diver, whose home is at Bellefontaine, O., was seriously injured while preparing to make a dive at a carnival at St. Joseph, Mo., May 25. His father was called to his bedside.

Thomas Long, of Elitch's Gardens, Denver, was taken suddenly ill at his home a week ago and removed to St. Joseph's Hospital. It was found that an operation was not necessary and Mr. Long returned to his bungalow in the Gardens May 27.

Vesta Victoria arrived in New York from England May 30, on a flying trip to attend to private business, she said. She came *incog.*, but her baggage revealed her identity. She expected to return by the same ship, the *Caronia*.

The betrothal of Adeline F. Poll, daughter of S. Z. Poll, and Thomas F. McLaughlin, Jr., of Boston, is announced.

Paul Allen, an English actor, and Gerhard Dwaase, electrician, were attacked by two footpads in Thirty-eighth Street, this city, on May 30, and robbed of a scarfpin, a wallet containing \$8 and a walking stick. The victims showed fight and the villains ran away with these few spoils.

The sketch which Thomas A. Wise and W. H. St. James have been playing in vaudeville, and which was called *A Chip of the Old Block*, has been sold by Mr. Wise to Mr. St. James, and the latter will engage a new actor for the part that the former presented.

Bessie Lee finished her tour of the Orpheum Circuit, under the management of Arthur Hopkins, at the Palace, Chicago, on May 26, and will resume at Minneapolis Aug. 11. Miss Lee will be remembered for her work as Shirley Rosmore in *The Lion and the Mouse* last season.

William Harrigan replaced Frank Craven as James Gilley in *Bought and Paid For* at the Playhouse last week.

Sam Bernard will soon sail for London to see the production of *Princess Caprice*, in which he will star next season. Lee Shubert probably will sail with Mr. Bernard.

Real roses are to be distributed as souvenirs at all matinees of the *Rose Maid* at the Globe this month.

Kate Douglas Wiggin returned last week after a sojourn in Europe.

Frank Woolfe has succeeded Ellie Norwood in *A Butterfly on the Wheel* at the Thirty-ninth Street, Mr. Norwood having sailed Saturday for a vacation abroad.

Oscar Hammerstein has arranged with the De Koven Opera Company for a London revival of *Robin Hood*, known in England under title of *Maid Marian*.

A. G. Delamater retired to the country last week for a short rest. He suffered from nervous strain.

Officer 666 had his one hundred and fiftieth performance at the Gaiety on June 3.

Charles A. Stevenson will appear next season in an important role in *The Other Man*, a Eugene W. Presbrey drama, which will be in Cohan and Harris's string next year.

George M. Cohan ended his tour in *Forty-five Minutes from Broadway* June 1 at Atlantic City. He will spend the Summer finishing *Broadway Jones*, in which he will present himself next season. The show is announced to have only four songs and—soft pedal, please, Edwin Wallace Dunn—absolutely lacking in slang.

CHAT WITH EMMA DUNN

Star of a Philadelphia Success, "The Governor's Lady," Which Will Come to Broadway Next Season.

PHILADELPHIA (Special).—A few actresses wake up on a fine morning to find themselves great, but few finds have been made this year; not so much because of no promising material, as of the reluctance of producing managers to take a chance with an unknown. In David Belasco's latest success, *The Governor's Lady*, a new play to be seen on Broadway in the Fall, written by Alice Bradley, this luck befell Emma Dunn. Strangest of all, the awakening took place in the somnolent city of Brotherly Love.

Leading theatrical folk who play in Philadelphia unite in declaring that they are partial to audiences there because a Philadelphian's applause is sincere. *The Governor's Lady* scored such a remarkable success in its brief end-season run, that while the lines are splendid and the scenes wonderfully



EMMA DUNN

staged, most critics agree that the success was due to the artistic work of Miss Dunn, who, of course, is no stranger to either Philadelphia or metropolitan theatregoers.

Persistence is Miss Dunn's ladder to success. She believes a thorough stock training is a necessary requisite for a star, to be followed by the study of dramatic work and a willingness to work, doing small bits until an opportunity comes.

"I attribute my recent success chiefly to stock experience," said Miss Dunn the other day. "It is impossible to emphasize too much how important this work is. Half a dozen years' experience in stock gives an actor an opportunity to play numerous parts of different types. Nowadays there is a great tendency to specialize, and if a young player gets a minor part with a good actor he learns that part well, plays it effectively, is appreciated by his manager and the critics, but makes his range for acting very limited.

"While it is true that some stars by their beauty or personality have had their names emblazoned in electric lights without stock experience, they are suited to comparatively few roles and are the exception that proves the rule.

"It pays to take your work seriously, and this is the advice I want to offer young players who have yet to climb the ladder of success. It is a long, tedious journey, with many unpleasant experiences and means leading an artificial life. But there are some rare moments when the play is a success, which in a brief period make up in happiness all that has been unpleasant in the past. It is these intense moments which in a measure enhance the love for the stage.

"Now that *The Governor's Lady* has made its success, I want to make a confession, and it is that my one ambition for a number of years has been to star for Mr. Belasco. Even when I was in stock I would see that he received a copy of all the press notices that meant anything to me, and I never

allowed him to forget that Emma Dunn was knocking at his door.

"Although I bothered Mr. Belasco a lot, he sent me cordial answers to my various communications. At last I have my chance, and I am going to make good, because I have the confident feeling that I can."

As she talked of *The Governor's Lady*, which has yet to make its Broadway appearance, the star became intensely serious. While she does not pose as a moralist, she believes that it is possible to teach various moral lessons in a pleasant way by means of the drama. This evident sincerity is responsible for her success.

"I love the part of dear old Mrs. Slade. The lines are so human, the character so well drawn, that I actually live in the part. I am really afraid that off the stage also I act the part of the little hard-working, dried-up old woman. Every once in a while I brace up and smile to convince myself that I am still young.

"This part makes me desire to play comedy. Tragedy and emotion are tiring. I know I can play comedy capably. The managers can't see it, so what am I to do? If they could see me in the Summer time, playing in my bare feet with my little kiddies up in Connecticut, and see that there is a lighter vein to my nature just as strong as the somber one they play on, I am sure I would be given a chance in a comedy part."

Off the stage Miss Dunn is Mrs. John Stokes, her husband being well known to theatrical people for his short plays and sketches. Their country place is at Milford, Conn., where Miss Dunn hopes soon to retire for vacation. J. SOLIS-COHEN, JR.

ACTORS' WIDOWS IN VAUDEVILLE.

Mrs. Stuart Robson and Mrs. Ezra Kendall, widows of the illustrious actors, and their sons, Stuart Robson, Jr., and Ezra Kendall, Jr., have joined to appear in vaudeville in a one-act comedy of stage life, entitled *Every Inch a Queen*, written by Nellie Revell, general press representative for the Percy G. Williams theatres and Paradise Park. It is Miss Revell's first effort as a sketch writer and it was selected from more than a hundred and fifty manuscripts submitted.

Every Inch a Queen is a dramatization of a magazine story which Miss Revell wrote several years ago. The late Ezra Kendall read the narrative and wrote at the time urging the author to make it into a sketch. Miss Revell gave the matter no further thought until his widow and Mrs. Robson approached her with a request for a sketch. Miss Revell revived the story, and when it was read by Mrs. Robson and Mrs. Kendall they were enthusiastic over the possibility of adapting it. The playlet will be staged by Herbert Hall Winslow and is scheduled for an early appearance in New York.

GREEN ROOM CLUB ELECTION.

The annual meeting of the Green Room Club was held at the clubhouse in this city on May 28. These officers were elected for the ensuing year: Frank G. Stanley, prompter; Walter Vincent, callboy; Sidney R. Ellis, angel, and Eugene Koenke, copyist.

This board of supers was elected: George M. Cohan, Gus Hill, Frank Hennessy, Chester De Vonde, George H. Brennan, Augustin MacHugh, Frank Stephens, Ira Case, Max Hart, Thomas W. Dinkens, and Nicholas Burnham. Trustee for one year, William Harris. Trustees for three years, A. L. Erlanger, Franklin Bien, Charles Osgood, Hollis E. Cooley, and Leon D. Gimbel.

Before the election one hundred members of the club presented a silver service to Frank G. Stanley in recognition of his several years as copyist, and then proceeded to make him their prompter.

CAPT. ROSTRON AT THE WINTER GARDEN.

Captain Arthur H. Rostron of the *Carpathia* was a guest of the Shuberts at the Winter Garden on the evening of May 30. What would have been only a short notice in the newspapers turned into a front page story because of the demonstration. Al. Jolson, blackface comedian, called attention to the presence of Captain Rostron. Third Officer Rees, Fourth Officer Barnish, and the *Carpathia's* surgeon, Dr. McGee. The holiday crowd broke into a cheer. The orchestra played national airs, the audience sang, Captain Rostron had to make a speech from the box, and there was more cheering. It was a real demonstration.

MARIE FITZGERALD'S DEFINITIONS.

Before the Theatre Club at the Hotel Astor on May 28 Marie Fitzgerald included in her plea for optimistic drama a few definitions, for which she declared the Spring weather to be responsible:

"A manager is a man who wears a high hat, evening clothes, and diamonds every evening.

"An audience is a he or she separated from two dollars for an orchestra chair.

"A press agent is a person possessed of eternal patience and with hopes that blue pencils may go out of style.

"A treasurer is a young man who admires people who forget their change.

"A supernumerary is an extra who is always in the soup, so far as the rest of the company is concerned.

"A dramatic critic is a marvelous man possessed of an alluring array of amazing adjectives.

"A play broker is a buffer between the manager and the playwright."



Dover St. Studio, London.

MARIE FITZGERALD

TWO THEATRES BRING NEW STREET.

With the announcement of plans for the new Shubert and Winthrop Ames theatres, which will be back to back on Forty-fourth and Forty-fifth streets, comes word that a new private street thirty-five feet wide will be opened between the Hotel Astor and the theatres. It will run north and south between Forty-fourth and Forty-fifth streets and provide room for carriage entrances. A wide alley on the other side of the theatres will isolate them completely. Work was begun last week and the two houses will be ready in November. Exterior architecture will be a development of the early Italian renaissance. The Shubert Theatre will seat about fourteen hundred persons and the Ames Theatre about eight hundred.

MUSIC AND DANCE EXPOSITION.

An Exposition of Retrospective Music and Dance was inaugurated at Bagatelle, France, on May 13, under auspices of the National Society of Fine Arts. There was a remarkable collection of portraits of singers, dancers, and composers, besides many autographs, objects of art and souvenirs loaned by collectors from all over the globe.

Isadora Duncan and Loie Fuller won first honors in the paintings, being presented by the pictures of artists such as Carriere, Bourdelle, Gordon Craig, Grandjean, Rodin, Waldraff, Guinard, Rossegauter, and Roche.

Cleo de Merode was pictured by Boldini, Christine Nielson by Brocard, Hortense Schneider by Perignon, Gluck by Duplessis, Rose Caron by Bonnet, Fanny Elssler by Champmartin, Julia Cain by Chartran, Duthéy Watteau Brevai by Bonnet, Malibran by Delacroix, and Jeanne Granier by Morin. Other celebrities represented were Albani, Ristori, and Paganini.

Perhaps the most valuable autograph exhibit was the original score of Wagner's *Götterdämmerung*.

PERSONAL

DOCKSTADER.—Though known even in 1895 as the veteran minstrel, Lew Dockstader still makes us grin at his blackface art. This Summer the critics united in praise of his work in *Mama's Baby Boy*, proclaiming him a pleasant relief from the surroundings, all of which goes to prove that "veteran" is to be respectfully used in reference to our young friend, Mr. Dockstader. He was born on Aug. 7, 1856, at Hartford, Conn. His first professional engagement was in a sketch in 1878. For a short time he was with the management of a Hartford theatre, and then he became a minstrel. Joining Charles Dockstader, he performed with him in the New York Theatre, now the Bijou. In 1890 they joined a minstrel troupe. Some time later they separated and Lew Dockstader organized a minstrel company of his own. He also appeared in vaudeville, winning considerable reputation for his caricatures and impersonations. He has been busy with the burnt cork every season in the memory of the present generation, and even now he delivers political speeches in *Mama's Baby Boy*.

PEARSON.—One of the real triumphs of the just ending season was won by Molly Pearson in *Bunty Pulls the Strings*. She came without the blare of trumpets, but she, with the play, became famous in a night. Her quiet character acting is the kind of work that wins real success, the ideal of managers as well as actors. Miss Pearson is now under a three-year contract with the Shuberts and Brady to play *Bunty* for that time. The arrangement is very unusual. Audiences still flock to the Comedy Theatre, and the play will be continued through the Summer. Miss Pearson, as one might guess, is Scotch. Her second appearance in this country was as *Stasia*, the slavey, in *The Passing of the Third Floor Back*. She was with Forbes Robertson in the original cast when it opened Oct. 4, 1906. She originally appeared in this country in repertoire with Olga Nethersole.

JACOBY.—The day has passed when a distinguished singer apologized for going from grand opera into comic. There are too many doing it. The financial success that results from the appearance of these singers is only one sign of the welcome extended by tried business men and others. Comic opera is still in vogue, and Josephine Jacoby is still in vogue. Her appear-



LEW DOCKSTADER

ance in the revival of *The Pirates of Penzance* is a pleasing addition to the list of stars from Pinafore and *Patience*. It was she who made the role of *Katisha* in *The Mikado* revival two years ago so effective. During the régime of Heinrich Conried at the Metropolitan Opera House she sang the second contralto roles.

MR. AND MRS. SOTHERN TO RETIRE.

Mr. and Mrs. E. H. Sothern (Julia Marlowe) announced in Cleveland last week, through their press representative, Frank J. Wiltach, that it is their intention to retire from the stage in 1914. Next season they will play forty weeks in Eastern cities, the season afterward in the West, and make their farewell appearance at the Manhattan Opera House, in this city, in June, 1914.

The popular Shakespearean stars believe that, having devoted practically all of their lives since

childhood to the theatre, they are entitled to rest from their labors and to enjoy the fruits of long years of continual study and almost unremitting work.

BRADY'S LAST PLAY OF SEASON.

William A. Brady's final production of the Spring season was given on Tuesday evening in New Haven. The new play is *A House Divided*, and is the work of Allen Davis, of Pittsburgh, who is having his first experience in dramatic authorship. The principal figures are a self-made captain of finance and his old-fashioned and simple-hearted wife. The man is ambitious to conquer, the woman yearns for the old home and plain life. In the end she has her way, after a hard fought conflict with her iron-willed spouse. George Fawcett plays the man and Jean Adair the woman. *A House Divided* will have but three performances for test purposes.

A GILBERT AND SULLIVAN CLUB.

De Wolf Hopper has been appointed president of a committee to organize a new association, to be known as the Gilbert and Sullivan Club. Both sexes are to be included in membership and all leading performers who have appeared in Gilbert-Sullivan operas will be invited to join.

ETHEL BARRYMORE IN VAUDEVILLE.

Charles Frohman is reported to have given a special permit for Ethel Barrymore to appear for a few weeks next Autumn in vaudeville, presenting *The Twelve-Pound Look* on the Orpheum circuit, before commencing her regular season in December with a new play. A wireless dispatch to the New York Times thus quotes Miss Barrymore: "I would love to have people who crowd those other theatres see a great one-act play."

ZIEGFELD A REAL BENEFACTOR.

The ice machine that makes the ice for the skating rink scene in *A Winsome Widow* at the Moulin Rouge produces each day about fifty tons more of ice than is required in the play. So Manager Florenz Ziegfeld, Jr., has hit upon a genuinely philanthropic scheme and during the impending warm weather will have the oversupply cut up into ten-pound blocks, which are to be distributed free among the suffering poor of the East Side.

BOOK REVIEWS

THREE PLAYS BY GRANVILLE BAKER. Published by Mitchell Kennerley, New York, 1912.

The trio of plays contained in this handsome book are *The Marrying of Ann Leete*, *Waste*, and *The Voyage Inheritance*. The last named has been reviewed already in these columns. Of the others, *The Marrying of Ann Leete* seems to reveal almost no dramatic quality. It is difficult to believe that any one would attempt to stage such a sordid drama, yet it was done in 1902 by the London Stage Society at a special performance. It is sufficient task to read the work. Not one cheerful character is introduced and the majority of them are exceeding unpleasant, even repugnant and quite improper, to put it mildly. Their names are ugly enough and their conduct is worse.

Old Carnaby Leete has two daughters. One is married but separated from her husband who has had a delightfully friendly chat with the man with whom she has misbehaved. The other, Ann (we learn how old Ann is—twenty) is subjected to all sorts of heckling from her disagreeable father who would have her marry Lord John Carp, a more or less raucous person, for whom she has a most pardonable aversion. Then there is a son, George, an impossible scoundrel, who has married out of his social set and cherishes grudges against everything on earth, and one John Abud, a low-down gardener, to whom George remarks: "Are you going to be married?" "Not especially, sir," replies Abud gullelessly. "Yes," George returns, "you must marry some decent woman; we want gardeners." So Ann, in true leap year fashion, proposes to Abud, and the play winds up just as he has walked her ten miles through the mud to his humble but right after the wedding. There is utter lack of action and the dialogue, of a sodden sameness throughout, is rambling and disjointed.

The other drama, *Waste*, was acted also by the Stage Society in London in 1907, with the author in the chief part. This work, although equally unpleasant and even more improper, possesses several tensely dramatic episodes which might be effective if capably performed, were it not for the fact that the frank indelicacy of theme and dialogue place it beyond the

pale of availability for stage use. The characters are mainly British Parliamentarians and their associates, and there are numerous long, dreary stretches of political controversy, concerning the threatened disestablishment of the Church of England, and what not else. The first act is devoted exclusively to such untheatrical discourse until its very end, when there is a highly caloric scene between a stoical cabinet minister whose austere misogyny is suddenly swept away by the deep scheming of a pretty little fool of a married woman who lives apart from her husband.

He yields completely to her allurements, and regrets some months later when, just as he verges upon the realization of his mightiest political ambitions, the same woman calls to inform him that before long she will become the mother of his child. Though he loathes her now, he is none the less in her power, and he sees only too plainly the utter wreck of his career when every one, including the absent husband, learns the truth which learn they must. There is another powerful scene. At length he sends her away for awhile that he may think it over. Then he writes her a note; she dies as the result of malpractice; the note is found, and, the husband coming along upon hearing of her death, another strong scene occurs when the two men meet. Neither kills the other, but the next morning the unhappy sinner shoots himself and all is ended.

This play, while saturated with misery and despair, often diffused and monotonous, is markedly superior to the other, both from a dramatic and literary viewpoint. But assuredly it would be considered intolerable in a moral community.

MY ACTOR-HUSBAND, published by John Lane Company, New York, 1912. Price, \$1.50.

We are evidently embarked on a period of anonymous confessions, for "My Actor-Husband" is the second of its kind within the year, bearing a strong resemblance to "To M. L. G.," but being unified by a consistent proposition from beginning to end. Neither of these American stories has the freshness, the unstudied quality of "Marie Claire," which came to us out of France.

Margaret Hartley, as the author chooses to style herself, sets out to prove that domestic life is an anomalous impossibility for the average actor in America, partly because of histrionic temperament, partly because of associates on the stage, partly because of public attitude towards actors, and partly because of conditions imposed by managers. She forestalls rebuttal by declaring that her statements will be vigorously denied by the very people who know them to be true.

The events which she narrates, although probably not actual facts, at least have vraisemblance, if any reliance is to be placed on modern journalism. Such incidents are dished up almost daily by the veracious press.

Except for the leading characters, Will Hartley and his wife, the other personages in the story are most flimsily veiled; the omission of their names could not for a moment deceive anybody concerning the identity of the stars, managers, critics and others whom she describes. Yet the details of these pictures might have been picked up by almost anybody without personal acquaintance.

The author also has very decided opinions on American critics, stage mammas, and the advisability of permitting children on the stage. Undoubtedly her opinions coincide with those held by numerous others.

It must be added that although Margaret Hartley poses as a thoroughly respectable woman, she does not always make her motives ring true. In this respect the character-drawing lacks the sincerity of the heroine of "To M. L. G." If Margaret ever existed outside the author's imagination, she must at times have made herself rather disagreeable to her husband and to others—not intentionally, of course, but through her inability to reconcile her ideals and her environment. At the same time her lack of sympathy with sentimental temperaments is admirable in its cool common sense.

The literary style shows traces of a superficial polish and a smattering education, which throws light on Margaret Hartley's character. It is written easily and fluently enough to hold the reader's attention to the gallery play of the last paragraph.

JOSEPH BROOKS TO LONDON AGAIN.

Joseph Brooks sailed on the *Adriatic* on May 30 for a busy summer in London. In association with George Dance he will organize an English company to play the provinces in Ben-Hur, opening in September. This is the first time that Ben-Hur will be played in England outside of London, where it is now a success at Drury Lane. By that time Ben-Hur will have been produced by J. C. Williamson in Australia, and the next American tour will have begun in Syracuse, N. Y.

Mr. Brooks will also arrange for the first performance in London, opening Sept. 8, of *Klaw and Erlanger* and his own production of *Rebecca of Sunnybrook Farm*, by Kate Douglas Wiggin and Charlotte Thompson. For this offering the original company which appeared for a full season at the Republic Theatre here has been engaged, sailing on the *Baltic* Aug. 1. In the company are Edith Taliaferro, Archie Boyd, Eliza Glassford, Marie L. Day, Ada Deaves, Viola Fortescue, Lella Frost, Edna Flugrath, Violet and Clara Mersereau, Edwin Smedley, Sam Colt, and Hayward Ginn.

Furthermore, he will engage and rehearse in London the two companies to appear in the new play, *Milestones*, by Arnold Bennett and Edward Knoblauch, which *Klaw and Erlanger* and Mr. Brooks will present in this country next year, one company opening in New York Sept. 16 and the other at the Blackstone Theatre in Chicago, Sept. 23. Both companies will give several performances in London before sailing. Mr. Brooks will return on the steamship *Adriatic* Sept. 8, with these companies.

COURT UPHOLDS OLD READING OF LAW.

The Supreme Court at Trenton, N. J., dismissed on May 25 Lee Shubert's demurrer in his suit against the Nixon Amusement Company and Florenz Ziegfeld, Jr., to recover \$25,000 damages because Mrs. Shubert and three others were ejected at a performance at the Apollo Theatre, Atlantic City, N. J., in June, 1909. The court declared that the sale of a theatre ticket involves merely a personal license to enter, revocable at the will of the proprietor of the house. "The proprietor," ruled the court, "may lawfully require the licensee to leave the theatre without assigning any reason therefor, and in case of refusal eject such licensee without unnecessary force. In case of such revocation and ejection no action in tort will lie, but only an action in contract for the price of the ticket and incidental damages arising out of breach of the contract of sale of the ticket."

BLANCHE WALSH NOT FOR STOCK.

Closing her vaudeville tour at Los Angeles on May 26, Blanche Walsh was besieged by stock managers who wanted to star her in their companies. "No stock for me," she said decisively when interviewed by a Los Angeles reporter. "I could not do justice to a new part in a week, and the parts with which I have been identified have been played too often for managers to want them. My tour ended, I take the first train for the East. At the station in New York my car will be waiting, and I mean to drive straight out to my farm at Cos Cob, Conn. I am longing to know if the spring onions are up and if the cow is doing her duty in the way of milk. No attractions in the world could prevent me from hiking home."

COHAN AND HARRIS TO INVADE BRONX.

Cohan and Harris concluded arrangements last week for building a magnificent new theatre in the Bronx, to be completed about Dec. 1. Its policy will be to play successful Broadway attractions for one week at popular prices, ranging from 25 cents to \$1. The class of attractions will be similar to those shown at the Grand Opera House. There are more than half a million people in the Bronx and the population is increasing each year.

Cohan and Harris give assurance that only the best attractions will be seen in their Bronx theatre. The bookings will be provided from the offices of *Klaw and Erlanger* and Charles Frohman. Mr. A. H. Woods will be associated with Cohan and Harris in this enterprise.

NOTE OF UTAH'S METROPOLIS.

SALT LAKE CITY (Special).—Margaret Whitney, daughter of a Mormon Apostle, has written and composed a light opera entitled *Quaker Polities*, which will be produced soon in Salt Lake City.

Creator and his band gave concerts in the Mormon Tabernacle at Salt Lake May 21-23.

Emma Lucy Gates, a granddaughter of Brigham Young, and whose voice has created a sensation at the Royal Opera House, Berlin, and the Cassel Opera, will come to Salt Lake to give a concert June 10.

C. E. JOHNSON.

NEAR-CHAMPIONSHIP BALL.

The Lew Fields Broadway Theatre Baseball Club has arranged for a game with the Cecil Spooner Club at Lenox Oval, Friday, June 14. The winners will have a chance to play the Friars Club, present champions of New York theatrical circles. As a result, both teams are up on their toes, and they promise a hard game. The Cecil Spooner Club won two games on May 24, defeating the *Treasurers* Club, 18 to 5, and the *Blanche Ring* Club, 6 to 5.

VOCALIST AND COMPOSER.

(Continued from page 9.)

cohorts and the musical score were calling him, so he clambered majestically down the narrow iron stairway, moving rather slowly in his harness of silver armor, clanking sword, and cumbersome black boots. After chatting a moment with the portly Eva Davenport in the wings, he strode upon the scene for his part in the sextette which closes the first act.

Back in his room once more, clad in the black velvet costume in which he later struck "stained-glass attitudes," Mr. Cowles began to speak of his own compositions. "The first one was written for fun," he said, "and without any expectation of publication. The editor of *Lippincott's* heard me sing it and asked if he might use it in the magazine. Of course, I was pleased to accept. He later told me that in the same issue was a novel by Mrs. Humphrey Ward, and that the editors were at a loss to determine whether the increased sale for that month was on account of the song or the novel."

Mr. Cowles smiled good-humoredly, and the expression lent a glow to his habitual reserve. This quality seems appropriate for a man who was reared among the Vermont hills, and returns every summer to their picturesque folds.

"I go up to my old home near the north-eastern Canadian border, partly from local patriotism, partly from the wish to get above sea level where I spend my winters, and partly to rest quietly. Then I amuse myself with my music, writing something each summer. The melodies are as easy enough but the lyrics are hard work. I can tell you. Usually I start with the lyric, and with a phrase of music to begin on, the rest easily follows. That is the way I wrote 'Forgotten.' Mr. Stoddard, the editor of *Lippincott's*, offered to bet me that I couldn't extemporize a setting for the words. So I sat down at the piano and played the whole thing on the spot."

"They say that Mr. Sullivan, as he was then, had completed *The Pirates of Penzance*, except for the finale, and he couldn't think of a fitting melody. Finally he asked Cellier, the conductor of the orchestra, to start him. Cellier gave him a phrase beginning 'Poor wandering ones,' which was enough to suggest a complete melody to Sullivan."

"Simple melodies are the best for ballads, because everybody can play them. My new one this year is 'Don't Mind the Sorrows,' with words by F. L. Stanton, and I am hoping it will be as successful as 'Forgotten.' Once in a Purple Twilight, and some of those others."

"This same Cellier, of whom I spoke a moment ago, wrote the opera in which I made my debut. It was called *Dorothy*. In the cast was Lillian Russell, besides other favorites. Then I went to the Bostonians in Squire Bantam, where I understudied until the illness of a principal gave me a chance to squeeze into his laced and ruffled costume, which was far too small for me. I fussed nervously with the lace and wondered openly if the curtain ever would fall. 'My dear boy,' said the stage-manager paternally, 'an actor needs to worry only about the curtain's rising. If it goes up, you may be certain it will come down.' That wasn't much consolation for a poor wretch, but it was all I received."

"Since then I have become accustomed to lace, because, except for the seasons that I was with Marie Cahill, I have never worn long trousers on the stage. Always knickerbockers, boots, or something of the sort. When I did have long trousers, though, I had plenty of them. Changing every five minutes kept me pretty busy on stage."

"Not all novices are so nervous as I was. Many people ambitious to sing have come to ask my opinion of their voices. I always avoid them as far as possible, because they only want to hear my praise of their voices."

In a Western tour, however, lived a persistent young man that I couldn't elude, so I let him perform for me at the hotel. He chose the poor old 'Toreador Song' from *Carmen*, getting more effects from it than the composer ever dreamed of. Having said all the diplomatic truths that occurred to me, I finally advised him to study. 'Study!' he cried. 'I teach!' That ended my attempt to advise the musical youths of the land."

Forthwith, Mr. Cowles returned to the stage to teach the youths of the land by precept if not to advise them. They would do well to watch such a model.

CHAUNCEY L. PARSONS.

LILLIAN RUSSELL ENTERTAINS.

(Special from Baltimore).—At the conclusion of the Weber and Fields performance at the Auditorium on the night of May 20th Lillian Russell entertained at supper in her private car in honor of James B. Brady, better known to his friends as "Diamond Jim Brady," of New York, and Tunis F. Dean, of the Academy, this city. Mr. Brady has been confined to the Hopkins Hospital, this city, for the past several weeks, but is now convalescent and entertained a party of friends, including Mr. Dean and Mr. A. P. Moore, of Pittsburgh, at the performance. The supper took on the form of an ante-nuptial celebration, as it will be recalled that Miss Russell will be married to Mr. Moore in a few months, and as Mr. Dean has the distinction of being selected for "best man." It was all complete with the exception of tying the knot. The supper lasted until 2.30 A.M., when the special train left for Pittsburgh. Miss Russell and Mr. Moore were most anxious to have Mr. Dean accompany them in their special car for the remainder of the tour, but he was compelled to refuse owing to local matters which claimed his attention. The list of guests included Fay Templeton, Helena Collier, Garlick, Frankie Bailey, Mr. and Mrs. Willie Collier, Joe Weber, Lew Fields, John T. Kelly, George Behan and a few local friends. I. B. KASIA.

WERBA AND LUESCHER GET OPTION.

Werba and Luescher secured last week an option on the new Palace Theatre now being erected by Martin Beck and the United Booking Offices at Broadway and Forty-seventh Street. B. F. Keith is said to control the destiny of the house at present, but could not use it for vaudeville because of an agreement whereby Oscar Hammerstein reserves this department of enterprise between Thirty-fourth and Fifty-ninth streets. Mr. Beck, before his present affiliation with Mr. Keith, had contracted for Sarah Bernhardt, Sir Herbert Tree, Mrs. Langtry and other notables to appear at the Palace, and it is as yet unknown what disposition may be made of these arrangements. Werba and Luescher would devote the house to musical productions such as *The Spring Maid* or *The Rose Maid*, which they have presented here.

LOVING CUP FOR LULU GLASER.

The closing of Lulu Glaser's long tour in Miss Dudelsack at Toronto on June 1 was graced by a pleasant incident, Miss Glaser being presented by her company with a solid silver loving cup. Stage Director Lester Brown assembled the company after the matinee and made the presentation. The star was so overcome at the demonstration that she found difficulty in making reply. The cup is a handsome vessel with stag-horn handles, and with its base of ebony, is twenty inches in height. It bears an inscription stating that it was presented in memory of the notably long season given the company and the friendly relations between the star and the members of her organization.

PROGRESS OF DRAMA LEAGUE.

Remarkable Growth in Two Years Attained by Directors' Reports—Interesting Details.

CHICAGO, ILL. (Special).—The Drama League, which started in Chicago two years ago with a score or so of members, now counts a following of fifty thousand. Reports from the directors show that forty-three universities and colleges, twenty libraries, and a hundred and fifty-seven clubs are affiliated now, paying dues into the treasury. During the last year nearly half a million documents of educational and executive character were sent out from the League's office in Chicago, from which city alone Drama League bulletins on plays are sent as often as on occasions demanded to eighty-five hundred persons, about twice a month.

The League now has nine city centres, including Boston, Philadelphia, Brooklyn, Denver, and Louisville, where frequent meetings have been held during the past season.

Among other things, the reports say: "We have issued 455,700 documents. We have carried on bulletin service on plays for sixteen issues of the bulletin, in addition to the leaflets issued by the educational department. We have held ten public meetings in Chicago, with a brilliant array of speakers."

"The League idea was presented at most of the Chautauquas last summer, and at many of the teachers' institutes, meeting with ready response. In this way the membership has spread over a wide area, and the League now has members in forty-four States, in England, and in Canada. It has an affiliated membership through attached clubs of over fifty thousand, which means already a wide circle of influence."

LATE INCORPORATIONS UP STATE.

ALBANY, N. Y. (Special).—The following amusement enterprises were incorporated with the Secretary of State during the past week:

Playwrights' Production Corporation, New York city.—To provide for the production of theatrical and dramatic attractions. Capital, \$25,000. Directors: Edward O. Tenny, Eugene H. Von Boos, Harriet Ella Hillman, of New York city.

Hamilton Amusement Company, of Yonkers.—To engage in the theatrical and moving picture business. Capital, \$140,000. Directors: Alfred E. Hamilton, Michael J. Doe, Thomas J. Doe, Yonkers, N. Y.

The Cabaret Girl Company, New York city.—To conduct theatres and produce stage attractions of all kinds. Capital, \$5,000. Directors: Albert H. Woods, Mayer L. Haif, Martin Herman, New York city.

The Paul Armstrong Company, New York city.—To conduct a theatrical and moving picture business. Capital, \$25,000. Directors: Alberto H. Coffey, Katharine A. Woods, New York city; Elvira S. Salmer, Hamilton Park, Staten Island, N. Y.

Sevi Production Company, New York city.—Theatrical business generally. Capital, \$10,000. Directors: Samuel V. Heimbarger, George P. Heimbarger, William Jones, New York city.

Covington-Wilbur Amusement Company, New York city.—To maintain amusement parks and conduct attractions of every description. Capital, \$100,000. Directors: Zelah Covington, Rose Wilbur Covington, James L. Grogan, New York city.

Tantalizing Tommy Company, New York city.—To produce and exploit plays and musical offerings. Capital, \$5,000. Directors: Albert H. Woods, Mayer L. Haif, Martin Herman, New York city.

The Woman Haters' Club Company, New York city.—To provide for the production of plays, operas, etc. Capital, \$5,000. Directors: Albert H. Woods, Mayer L. Haif, Martin Herman, New York city.

G. W. HERRICK.

CHICAGO PRESS CLUB'S "SCOOP."

CHICAGO, ILL. (Special).—The Press Club "Scoop," an entertainment gotten up by the members of the Press Club of Chicago, kept five thousand people applauding at the Auditorium May 25. The show was staged by O. B. Thayer, of the Selig Polyscope Company, and stage-managed by Stanley H. Twist. There was a first part showing the members of the club having a good time in their own club-house; a second part, with professional entertainers; and a burlesque of the forthcoming Republican National Convention. Douglas Malloch, president of the club, wrote the sketch, and played the part of Joe Cannon as permanent chairman of the convention. Gilbert Shaffer, an English actor, now at the head of the Chicago Conservatory's Dramatic School, appeared as La Follette, while Otis B. Thayer made a hit as Colonel Roosevelt, who amused himself by throwing his hat into a ring he drew with white chalk on the stage, from which it was kicked frequently by President Taft, La Follette and others, to be replaced each time by the Colonel.

Among the hits in the olio, under direction of George S. Wood, late press representative under George W. Loderer at the Colonial, were Jimmie Callahan, manager of the White Sox, and Walter McCullough, with "Casey at the Bat." Vera Berliner, billed as "the Violinist with a Soul," gave brilliant violin playing, which was thoroughly artistic, and in complete accord with the billing, as also was her graceful, beautiful appearance; while Maud Lillian Berri sang sweetly and Sophie Tucker sang late songs in her catchy manner. The Dancing Eight, discovered down on the Barbary Coast of San Francisco, and incorporated into *A Modern Eve*, aroused the audience. OTIS COLBURN.



VIEW OF STAGE ON BOARD THE NEW HAMBURG-AMERICAN STEAMSHIP "IMPERATOR," WHERE MANY A WELL-KNOWN ACTOR WILL APPEAR FOR THE AMUSEMENT OF FELLOW TRAVELERS.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
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HARRY A. WILSON President
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LYMAN O. FISKE Manager
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ADVERTISEMENTS

Rates on Theatrical, Motion Picture, and Classified advertisements will be furnished on request.

The Editor's Letter Box

THE four satires commonly picked out as the masterpieces of this sort of dramatic writing in English are The Knight of the Burning Pestle, by Beaumont and Fletcher; The Rehearsal, by George Villiers, Duke of Buckingham; Tom Thumb, the Great, by Henry Fielding; and The Critic, by Richard Brinsley Sheridan. The Knight of the Burning Pestle, which was written in eight days and appeared in 1611, burlesques knight-errantry. The Rehearsal, produced in 1671, and The Critic, in 1779, ridicule various phases of the theatrical profession. Tom Thumb, presented in 1730, makes sport of heroic tragedy. All four of them, it may be added, use farce and burlesque more or less to drive home their scorn.

Among those who sent in answers to this question should be mentioned, a list submitted by Hooper P. Toier, with the Wolfe Stock company, of Wichita, Kan. He picked The Rivals and The School for Scandal by Sheridan, and The Lady of Lyons and Money by Bulwer Lytton.

Next week you shall hear what actress, in playing Portia, descended to low comedy methods, mimicking an English barrister in the court scene of The Merchant of Venice. The following week the term *miles gloriosus* will be explained.

C. M. H.—So far as THE MIRROR can discover, no figures have ever been compiled for theatrical attendance throughout the United States. Such statistics would be exceedingly difficult to obtain or to verify. Practically, the whole ninety million population of the country attends the theatres, if the motion picture houses are included. They go anywhere from once to one hundred times a year.

E. G. R.—By addressing Sidney Rosenfeld, 610 West 116th Street, New York city, you can obtain information concerning the various theatre clubs. He is president of the Federation of Theatre Clubs.

Mrs. S. B. R.—Margaret Illington was rather more than "an ordinary actress" a year ago, and her work in *Kindling* this season has been consistently approved by critics, although the play was unfortunately not so successful as it deserved. Miss Illington's career is decidedly more than "ordinary," for her popular roles include Mrs. Leffingwell in *Mrs. Leffingwell's Boots*, Shirley Rossmore in *The Lion and the Mouse*, Nina Jesson in *His House in Order*, Marie Louise Vovsin in *The Thief*, and Helene Brechebel in *The Whirlwind*, besides other notable parts.

R. M.—The Theatre Treasurers' Club can

inform you about positions in the box-offices. Address Joseph McKeever, the president, at Wallack's Theatre.

A. H. M.—We have no address for Benjamin A. Reynolds. The letter which you sent to THE MIRROR was advertised on May 1.

A. B.—On Aug. 3, 1903, Cora Tanner, married Charles Allen Reed, a merchant of New York city, and retired permanently from the stage.

C. E.—There are two Tallafiero sisters on the stage. Mabel, the elder, is better known as the star of Polly of the Circus, and Edith is playing Rebecca of Sunnybrook Farm. Mabel Tallafiero was formerly the wife of Frederick Thompson, the manager, but Edith is unmarried.

A PROTEST.

Editor of THE DRAMATIC MIRROR:

The action on the part of several managers in complaining about the quality of young actors leads one to attempt to assign a reason for this condition of affairs.

The managers really have the say as to who can enter the field of dramatic art. They are more responsible for the future reputation of the theatre as a whole than any other persons, for the beginner as a rule is not in a position to demand anything. The manager can choose aspirants for brains or for appearance to fill unimportant parts, and since the consideration of developing the unfledged one apparently does not enter his mind, external appearance becomes the basis of his decision. In truth, the "super" does not have to possess much more than a good appearance, but the embryo actor must have brains, education, and high ideals, and should have some other way of entering the profession than by "suping."

As it is, every beginner is confronted with the statement, "You must have experience." He is thus placed in the dilemma of having to get experience (not amateur or dramatic school) before he can get an engagement, and of having to get an engagement before he can get experience.

Three classes of people can enter the field—those born into the profession, those who buy their way in, and those who are willing to enter at the very bottom. The last is the realm of the "super," and is now a profession as separate from that of the actor as the stenographer is from the lawyer. Here the beginner starts amid disagreeable surroundings and with meagre chances for development, as one does not get strong by watching others lift weights.

Usually college men, on seeing the unreasonableness of this condition, turn their energies into some other field, which brings better rewards for equal effort, which is equally congenial, and allows them to get right down to work. The lights of the stage can take care of themselves, but the average, normal young man needs to be looked after. Some may think that the young man lacks courage, but that is not so. Anybody with equal taste for the cornet and the harp will learn to play the one that involves less hardship.

At present there is really no opening for a well educated young man of high ideals, serious mind and cultured inclinations. If managers are dissatisfied with the lack of ability, why do they not make some way for raw material which holds some promise? Outside of the profession itself and a few dramatic schools, they recognize no sources from which to draw. The movement of one manager to contrive a connecting link between the theatre and the educated beginner should, if carried out, bring much desirable new blood into the profession.

Intelligent and energetic students of the drama will bring the theatre into a closer and more sympathetic relation with the public, which has often been disappointed with the low mentality of the institution.

Yours truly,

HENRY ASHMORE.

To this the editor can reply only that the way of the beginner is about as hard as the way of the transgressor. It matters little what calling a man chooses, if he enters upon it without acquaintances, relying solely on his own efforts, he has a lonely and discouraging task before him. Eternal industry is the only ladder by which he may climb. But usually, when a young man exhibits talent and perseverance, some casual eye will note his efforts, and a helping hand is held out to him. That comprises the philosophy of life, and makes it possible to exercise optimism in the midst of prosaic details.

EMPRESS THEATRE AT BUTTE BURNED.

Fire, supposed to have started from an overcharged wire on the stage, destroyed the Empress Theatre at Butte, May 25. The fire occurred in the morning, and no one was injured. The reported loss was \$60,000, with insurance of \$40,000, but Mrs. Dick P. Sutton, the owner, will put up a new theatre, costing over \$100,000. Work will be started as soon as adjustment is made. The new building will seat 1,300, and will be fireproof. Manager J. W. Swartz and Mrs. Swartz were sleeping in their apartments over the main entrance and barely escaped. The fire leaped from the stage with the asbestos curtain up, and had spread to the balcony before it was discovered.

THE NEW LA SALLE COMPANY.

CHICAGO, ILL. (Special).—Harry Askin has engaged William Gaston and Will Phillips for the new Donaghey-Jerome musical comedy to be produced at the La Salle Opera House on next Labor Day. Angelina Novasio, this season a member of the second Louisiana Lou company, will also be a member of the La Salle's new home company. Gaston, known as both song writer and vaudeville performer, will be the company's juvenile. Phillips is a well-known singer, who made his latest appearance here in The Rose of Panama.

A POLYGLOT ORGANIZATION.

CHICAGO, ILL. (Special).—How is this for a polyglot organization engaged in singing grand opera in English? In the opera company which sings to the accompaniment of Thavli's Band at White City, the tenor, Alblach, is a Spaniard; Bouchier is a Frenchman, Madame Bertossi is an Italian, Max Bing is a German, and Lillian Rogers is an Englishwoman. The band is also quite as diversified, being made up of American, Austrian, German, Russian, and Scandinavian musicians. A little of everything, nicht wahr?

CHICAGO PARAGRAPHS.

CHICAGO, ILL. (Special).—Starting with the matinee Sunday, the Imperial offers The Climax for its attraction of the week.

Colonel John Patrick Sullivan, of New Orleans, Grand Exalted Ruler of the Elks, was the guest of honor at a box party given by Manager Edward J. Sullivan, of the Studebaker, at the performance of The Slim Princess last Tuesday night.

Elsie Janis sings a song of her own composition in The Slim Princess. With frank enthusiasm, the refrain demands, "For the Lord's Sake, Play a Waltz."

CHICAGO STUDENTS IN OPERA.

CHICAGO, ILL. (Special).—Hansel and Gretel, Humperdinck's fairy opera, was given in the Ziegfeld Theatre last Tuesday evening by students of the Chicago Musical College School of Opera, under the direction of Kurt Donath, formerly connected with the opera at Trier. The presentation was extremely well done. Florence Stephenson winning cordial approval as Gretel and Rosemarie Blain making a decided hit as Hansel. The director is deserving of much credit for the excellence of the production.

KNIGHT TO REPLACE CRAWFORD.

CHICAGO, ILL. (Special).—Clifton Crawford, featured in The Quaker Girl, will soon abandon his post to Percival Knight, who is at present playing in the musical comedy as a member of the Society of Friends. Knight will take up his new part before the end of the engagement at the Illinois Theatre. Victor Morley has been engaged to play the Crawford role in the company now being organized to tour the production through the Far West next fall. Stella Beardsley, who is now playing cleverly one of the minor parts at the Illinois, will also be a member of the touring company, having the part on the road which is played here by Natalie Alt.

SCHOOL OF ACTING PRIZE WINNERS.

CHICAGO, ILL. (Special).—Catherine Reynolds, of Chicago, won first prize in the students' annual competition of the Chicago Musical College School of Acting, held on May 28, at the Ziegfeld Theatre before a committee of judges, which included Douglas Fairbanks, John Miltren, Charlotte Granville, Holbrook Blinn, Paul Armstrong, Joseph Kilgour, William Courtenay, Edward

Emery, Frank Losee, Thomas Ross, and Frank Peers. Helen NaMur was awarded the gold medal.

OUTDOOR AMUSEMENTS.

Schenck Brothers' Palisades Park, N. J., opened on May 18 for the summer. Of the new amusements, The Fall of New York promises to excite most comment. This elaborate scenic and electrical spectacle shows that is now the city in the glacial period, the discovery by Hendrick Hudson, and the growth of the city. Finally comes its devastation by an electric cyclone formed by the waste electricity arising from the city itself. In a fearful storm buildings are leveled and there comes a fire which completes the doom of the stricken city. Among other features are Professor Lo Zito's Band, Aviator Frank Goodale, and Blake's Dog and Pony Circus. Beginning June 3, high-class modern vaudeville from the United Booking Offices will be offered in the theatre.

Buffalo and Pawnee Bill's Circus experienced thirty days of wet weather when they arrived in Lockport, N. Y., May 20. The field was so muddy that the horses sank to their hocks, and Johnny Baker, while doing his shooting act, got in so deep he had to call for assistance to enable him to escape.

Ravinia Park, Chicago's beautiful north amusement resort, will open June 20, with the Minneapolis Symphony Orchestra as the attraction. Famous singers and dancers will appear and a motion picture show will be one of the important features this season.

CURRENT AMUSEMENTS.

Week ending June 8.

ACADEMY OF MUSIC—Stock co. in The Fatal Card—12 times.
ALHAMBRA—Vaudeville.
ARTOR—Closed June 1.
BROADWAY—Carnegie Alaska-Siberia motion pictures.
CASINO—The Pirates of Penzance—1st week—1 to 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Bowery Burlesquers.
COMEDY—Buntly Pulls the Strings—35th week—311 to 319 times.
GAIETY—Officer 666—10th week—148 to 155 times.
GEORGE M. COHAN'S—Closed June 1.
GLOBE—The Rose Maid—7th week—50 to 57 times.
GRAND OPERA HOUSE—Closed June 1.
HAMMERSTEIN'S ROOF—Vaudeville.
HOLDEN'S—Closed June 1.
HURTIG AND SEAMON'S—Sissieretta Jones in In the Jungle.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Closed June 1.
LIBERTY—Henry Miller in The Rainbow—13th week—95 to 105 times.
LYRIC—James T. Powers in Two Little Brides—48 times, plus 1st week—1 to 8 times.
MANHATTAN OPERA HOUSE—Stock co. in The Wolf—145 times, plus 12 times.
METROPOLIS—Cecil Spooner Stock co. in Sapho—10 times.
NEW AMSTERDAM—Robin Hood—5th week—33 to 40 times.
PLAYHOUSE—Bought and Paid For—37th week—316 to 324 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Thief—332 times, plus 10 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—22d week—170 to 177 times.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in The Blue Mouse—297 times, plus 12 times.
WINTER GARDEN—Whirl of Society—14th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—9th week—62 to 69 times.



REGARDING NEW MATERIAL

During the months of June and July, I will take orders for a few exclusive Vaudeville Acts. My references are the stars I have written for in the past, including Jack Norworth, Joe Welch, Mabel Hite, Rooney and Bent, Barney Bernard, Lee Harrison, Ed Wynn, Howard and Howard, Al Leech, Fred Duprez, Adolph Zink, Violet Black, and many others.

JAMES MADISON

1493 Broadway

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RIVALRY FOR "THE TYPHOON."

Question of Who Controls the American Rights Causes Complication.

Another incident has been added to the near-controversy as to whom controls American rights to *The Typhoon*. Everett Butterfield, managing the Butterfield Players in Washington, declined to put on the play in stock this week, although he had paid a royalty to New York agents. He wrote to New York that he had been asked to refrain by the Walker Whiteside company, producers of the New York success, and he was perfectly willing to oblige the Whiteside company. It remains to be seen whether the Boston company which announced the play will also decline to use it.

Several New York managers are reported to have declined the play early in the season for the reason that they were afraid to handle a Hungarian product without ample protection. David Belasco is said to have turned it down for this reason, and Henry W. Savage is said to have had an offer, but he could not see it after his previous experience. The Whiteside company accepted a translation from the original of Menyhert Lengyel by Emil Nyitray and Byron Ongley. It met with such instant success on its production in St. Louis that the Hungarian owners tried to double the price after the contract had been made. While negotiations were still going on the play was put on at the Fulton Theatre in New York and became a metropolitan success. Later it was moved to the Hudson, where it closed for the season on June 1 after ninety-seven performances. In the meantime word was received in New York that two firms in London claimed to have the English-speaking rights to *The Typhoon* and they denied the sole control of the Whiteside company.

Offers to sell the play to stock at very reasonable prices are said to have been made through New York play agents. It was announced by the Butterfield Players in Washington and Lindsay Morrison in Boston. Morrison says that he is using another translation than that in New York. The Whiteside company consulted its attorneys, and the Butterfield Players changed their bill. In lack of a copyright agreement between the United States and Hungary, where plays are dedicated to the public, managers and others are wondering whether another translation cannot be used. There is nothing in the law to prevent it, except in the interpretation as to property rights as in the case of some titles. While a title cannot be copyrighted, the courts said in the case of *Way Down East* that other pastoral plays by that same title were impositions on the public after Brady had made a success in New York with his play.

The Whiteside company say that they have introduced so many features into the play as translated from the Hungarian that when they copyrighted their version they really had it protected just as an American play. As staged under the direction of Byron Ongley they had an artistic production that won a letter of praise from David Belasco. It is difficult to see what stock companies would want with a play whose characters are nearly all Japanese, but evidently some of them wish to try it while the New York success is still fresh in mind.

The Whiteside company will send its present production on the road in September, with Mr. Whiteside starring. The company will probably be the same as in New York. Bookings will be made independently through the forty-week season, with about fifteen weeks in Shubert houses. *The Typhoon* will be played in Cort houses in the West.

SHOW GIRLS AND CURFEW STRUCK.

"Mama's Baby Boy" Suffered a Double Stroke Last Saturday Night.

The curfew tolled for *Mama's Baby Boy* on June 1, and the Lederer production closed after a two weeks' run.

Thirty show girls caught the strike fever somewhat late in the season, between the Saturday matinee and the night performance, which was to be their last. They held out for their shoes and stockings. George W. Lederer refused. At eight o'clock in the evening the girls happened around to see if Mr. Lederer had experienced a change of heart. He was not to be found. At the opening time the girls were still in street clothes. Manager John Sheehan, of the Broadway Theatre, thereupon called the girls together and announced that although he had nothing to do with Mr. Lederer he would see that the items were furnished by the theatre. The performance began at 8.40 o'clock.

ACADEMY ALUMNI TO MEET.

Laura Sedgwick Collins, president, and Grace E. Stevens, secretary of the Society of the Alumni of the American Academy of Dramatic Arts, announce that the twenty-second annual meeting of the society will be held at Room 606, Commercial Trust Company Building, Broadway and Forty-first Street, this city, on June 12 at 2 P.M. Business of importance is to be transacted, and every member in the vicinity of New York is earnestly requested to attend. The society's dramatic agency, under the management of Wales Winter, will show encouraging activity, and the class representatives are all urged to send report of themselves and their classmates to the Historian, Lemuel B. C. Josephs, 213 West Forty-ninth Street, this city.

"KIPPS" DRAMATIZED.

Though a Success, this Dramatized Novel Lacks Force—Acting and Characterization Save It.

Kipps is a very human comedy, with a touch of pathos which brings a tear to the eye, even while the laughter lingers round the lips. It is named after the famous novel by Wells, but the plot is greatly altered, and the little comedy lacks dramatic force, though delightfully amusing. It is the borderland between farce and comedy, whilst the undercurrent of sentiment appeals to the gallery and reaches the heart of people. But the play would have been far more popular a decade or two ago. The first thought of the young man of to-day on coming into money would not be the aping of the gentleman.

The first act is by far the strongest, and is a most clever sketch of a departmental store from behind the scenes. The "boss" is particularly good with his scorn of modern education, and his shedding of h's, and his pride in his system. Everything that annoys him he angrily declares makes his tooth ache. The counter jumpers are cleverly portrayed.

Act two is a clever skit on the conventional prig, the man who considers an aptitude for spelling the key for entering the kingdom of society, and who is bound hand and foot by the thongs of good form. The teapot plays a prominent place in this act, if anything a too prominent one, for the joke of shocking the initiated by drinking tea out of the saucer is rather an old one. And this act could have borne another scene. As it is, the play has the drawback of being too short. The third act is a very strong one, especially the tableau at the end, when Kipps, poor, simple soul, at last discovers "where he is," and also the manhood that lies dormant within him. But as I said before, though humor and pathos abound in the little comedy, it lacks force; it is the novel, psychological, a true character study, rather than drama, clean cut, alive, emotional. The only English novelist who can dramatize his novels to perfection is Sir Arthur Conan Doyle. His plays bristle with dramatic instinct, even when they owe their very existence to the short story from which they are transplanted, as in the case of *The Speckled Band*. All honor to one who can make even a coroner's inquest a dramatic situation.

But Kipps is a success and has staying power. This is greatly due to the young actor and actress who play the respective parts of Kipps and Ann Pornick. Indeed, the acting throughout is good, and the company now touring with it in the provinces is a remarkably strong one. Mr. Clarence is clever in his part, and has created a most diverting Kipps, whose simple soul peeps out in a most fascinating manner from beneath the tatters and rags of farce and folly, and the dawning love which he cannot understand is wonderfully keenly represented by both face and manner. The youth at odds with himself is transformed by its magic touch. After all, what do dress, culture, social success, and such external matters when the heart is young and love knocks at the door? As for Christine Silver, she has come into her own at last, her Ann Pornick is sweet, charming, and absolutely true; she is ideal, just a loving little woman, who treasures the memory of Artie, is not ashamed to own it, and cannot act a part. Her simple pathos gives that touch of nature which makes the whole world kin. AMY MORSE STEPHENS.

CENTURY THEATRE CLUB PRIZE.

A Chance for New Playwrights to Win a \$200 Prize.

The Century Theatre Club is a body of five hundred representative women of New York, who organized in 1903 as a result of the first movement toward a National theatre. Its president is Mrs. August Dreier, and the club meets twice a month at the Hotel Astor.

Its object is to band together intelligent theatregoers, whose first purpose shall be the encouragement of the national spirit in the American drama. The club believes that our stage at present is too largely given over to imported plays and players, to the exclusion and repression of native talent and art, which at this time, if properly encouraged, should be in due process of an advanced development.

Consequently the Century Theatre Club, with a view to assisting in the encouragement of American playwrights, offers a prize of \$200, to be known as the Century Theatre Club Prize.

CONDITIONS.

Any native-born American who has not had a professional production is eligible to compete.

The play to consist of three acts or more, acting time of which shall not be less than an hour and three-quarters.

The play to be either drama, tragedy, comedy or farce. (Musical comedies and librettos not considered.)

Competition to open June 1, 1912, to close Jan. 1, 1913; prize to be awarded in March, 1913.

Manuscripts to be typewritten on one side of the paper, and return postage inclosed.

Each manuscript must be accompanied by name and address in sealed envelope.

If the prize-winning play should be contracted for by a manager and produced, the usual agent's commission of 10 per cent. of the author's royalty shall go to the Century Theatre Club to form a fund de-

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voted to money prizes in play competitions. Judges to be announced later. Manuscripts to be sent to Mrs. Axel O. Ihlsing, chairman, 541 West 124th Street, New York city.

FRIARS' ANNUAL ELECTION.

The annual meeting and election of the Friars Club will be held at the clubhouse in this city on June 7 at four P.M. The regular ticket as nominated is: For Abbot, John W. Rumsey; for Dean, George W. Sammis; for Corresponding Secretary, John H. O'Neil; for Recording Secretary, William Collier; for Treasurer, Ralph Trier; for Governors, Bert Feibleman, Benjamin F. Holder, Jr., Renold Wolf, Bruce Edwards, and Walter J. Moore.

MAGICIANS MAKE MEAL DISAPPEAR.

The Society of American Magicians held their anniversary dinner at the Hotel Martinique on May 31. Among the mystery makers who showed the "Disappearing Dinner" trick were Howard Thurston, Francis J. Werner, E. P. Ransom, G. G. Laurens, Hal Merton, John W. Sargent, Oscar S. Teale, P. H. Cannon, Dr. Saram R. Ellison, Andrew G. Waring, Richard Van Dusen, F. J. Martinka, Clyde W. Powers, A. J. Rehbein, C. Victor Dealy, H. H. Jarrell, Theodore Bamberg, Gustave Domita, Eugene Laurant, Dr. Lionel M. Homberger, Madame Adelaide Herrmann, Harry Hou-

Real Estate Sacrifice

Cost \$1,000,000. Price now \$200,000.

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clere, Frank Ducrot, Harry J. Kline, Charles Rollaire, and E. H. Collins.

F. F. Proctor proposes to erect a new rambling house in Mount Vernon, N. Y., to cost \$500,000, and another in Newark, N. J., costing \$300,000.

THE CALLBOY'S COMMENTS

On her recent eastward trip across the deep blue, through the cracked ice, the good ship *Adriatic* bore, among other distinguished passengers, Gerald Griffin, the indomitable comedian, and C. Bruce Ismay, quite another sort of person. Mr. Griffin has reported in due course of time, as became a gentleman, but I have not yet heard from Mr. Ismay. The latter's voyage did not appear to present the aspects of a pleasurable experience, yet the former's eyes as usual were focused for fun.

One day the painters applied their brushes effectively to the ship's railings, and, having completed the job, hung up all around signs reading: "Wet Paint." Of course, according to one of the most common frailties of humankind, nine of every ten persons who saw the signs placed finger-marks on the paint or deliberately leaned upon the newly decorated railings. Thoroughly disheartened were the artists, who had worked so hard to make those railings immaculately clean and tidy. Finally one, in sheer desperation, posted another sign that read: "Believe the Painter!"

This mildly reproachful admonition had the desired effect. Too bad that The Mind-the-Paint Girl wasn't on board.

George W. Lederer's genial press agent states confidently that Mr. Lederer "has a totally new name for the little girls in Mama's Baby Boy." He calls them "Lederer's Little Fawns." Might he not chase his memory back to the glad old days of Russell's Comedians in The City Directory, and recall how William Collier used to introduce Amelia Glover as "the Little Fawn, the American dancer," and how Miss Glover was billed simply as "Little Fawn"? But that, to be sure, was more than twenty-two years ago.

And what a cast it was at the Bijou then! Beside the two mentioned, if memory serves, there were Charlie Reed, John W. Jennings, Alf. Hampton, Ignacio Martinetti, William F. Mack, Josie Badler, Helen Reimer, Marguerite Fish, Maud Wilson, Sadie Kirby, and Ollie Archmere.

The very readable little weekly paper that Cecil Owen edits in the interest of the Prospect Theatre stock company, and their patrons up in the Bronx, tells a story about a kid conversation that Irene Timmons overheard. Miss Timmons, it seems, recently became the proud possessor of a camera, and has been amusing herself by taking pictures of groups of her little girl admirers. She presented copies of these snapshots to several of her tiny worshippers, to their immense delight. Some of the small fry were looking at one of the pictures the other day when a member of the party shouted with delight:

"Oh, see that picture of Annie Smith there!"

"Yes," said the others.

"An' see that pair of boots behind Annie?"

"Yes."

"Well, that's me."

Max Rogers, in Hanky Panky, has been telling a Boston *Record* man about once upon a time when he landed with a company in a New England town so dinky that it seemed impossible to expect the entire population to make half a house. He decided to hunt up the local manager and inquire as to prospects.

"How's business here anyhow?" asked Mr. Rogers, upon unearthing the managerial monarch.

"Well," was the answer, "we had the hall packed last month." And thus the comedian tells the tale:

"Who was here?" I asked. "What was the play?"

"Faust," said he.

"The only Faust I knew of was Henry Irving. So I inquired who played the part."

"Well, well," said the town hall man, "you must be kinder new to the theatre business, ain't you? I ain't certain, but I think it was old Faust himself."

Perhaps, as intimated, the local light was rather vague about the characters in Goethe's immortal drama, and perchance he should have known that Faust was the name of a role, not of a star—but what think you of Mr. Rogers and the newspaper that quotes him as saying "The only Faust I knew of was Henry Irving"?

Could it actually be that any one in the theatricals doesn't remember that Irving was Mephistopheles in Faust, and how could one having failed to have heard of Lewis Morrison, John Griffith, Joseph Callahan, or Porter J. White in the same part?

The attention of the Society for Psychological Research and all authorities in the matter of general superstition is called to the extraordinary case of an apparently respectable clock owned by a young actress girl who resides uptown. Fortunately the lady is not superstitious. Some good folk would have thrown the clock out of the back window a couple of weeks ago when it commenced to cut up in a manner quite beyond explanation by natural laws.

The actress, who had been playing a leading part on the road, hurried to her home as soon as her season closed and was rejoiced to find every one and everything in excellent repair, including the clock. This admirable chronological instrument was striking the hours with the same regularity and arithmetical accuracy which had long endeared it to all who made its ac-

quaintance. But just harken to what happened!

The very next morning the actress girl, detesting idleness, arose early and announced that she would wend her way to the managers' offices, let them know that she was at liberty, and deal out a few hints about possible engagements. 'Twas precisely six a. m. when the fair one attacked a dainty breakfast and the grand old clock tolled out impressively six strokes of its deep-toned bell. The lady further announced that she would set out at eight o'clock to be on the scene when the managers managed to arrive at their desks. Breakfast stowed away, she began to dress for the street. Fancy her amazement at seven a. m. when the clock solemnly struck thirteen times!

"Surely," she soliloquized, "I must have forgotten how to count!" So she went on with her toilette and was ready to venture forth when eight o'clock should come. It came, too, and—oh, horrible!—again the uncanny timepiece pealed out thirteen.

"Well," remarked the actress, "I'm not a bit superstitious, and I take no stock in ill omens or anything of that sort—but I don't believe that I'll call upon the managers to-day. I think it's going to rain."

And she's still hesitating because the baleful chronometer continues to strike thirteen times every day from seven to twelve, a. m. and p. m., inclusive. My generous offer to do away with the hoodoo by causing the clock to cease striking altogether is declined on the ground that my tinkering might put the whole machine out of business forever. Perchance a real clock doctor must be summoned to remove the spell.

And think of the anxious managers waiting all this time! THE CALL BOY.

GERALD GRIFFIN ABROAD.

Gerald Griffin has arrived in England on his annual expedition to foreign parts, and is playing this week only at King's Theatre, Southsea, to copyright his sketch. From London Mr. Griffin writes: "There are fifty American vaudeville actors over here waiting their turn to work a week for nothing to show their acts. The Troil management says that they have enough actors on their waiting list to fill a season."

"Grace Cameron is doing very well. Frank Lalor, of The Pink Lady, has scored an immense success. I met W. H. Thompson, looking like a two-year-old. Carrie De Mar has opened at the Coliseum. Charlie Warren, so well known in America years ago and who married Marguerite Fish (Baby Benson), is managing Witmark's London office and is of great help to actors who seek advice as to their openings."

Mr. Griffin will be among those present to see fair play at the Olympic games in Stockholm, and will then inspect a goodly section of the Continent.

REFLECTIONS.

E. H. Barton and Katherine Lanner were married at Canton, O., on May 4.

Julian Hitting celebrated his birthday recently in Boston and was presented with a solid silver loving cup, fifteen inches high and beautifully engraved. On one side are facsimile autographs of all the members of The Fascinating Widow company.

Anna Fitzhugh has made her debut as Mlle. Fitou in grand opera at Florence, Italy.

Arthur Row, who has just closed the season in support of Katherine Grey in a vaudeville sketch, Above the Law, asks The Misanthrope to state that he is not the Arthur Rowe whose name appears in the list of victims of the Titanic wreck. Mr. Row is at present in California.

The latest rumor in regard to the new St. James Theatre, at the Back Bay, Boston, is that it is to be leased to Cohan and Harris. This is Chickering Hall, which is being transformed into a theatre by M. H. Gulesian.

The Original Four Shannons set sail for Havana, Cuba, on June 1.

Clay M. Greene has sold his Bayville, N. Y., estate to a local lawyer for \$94,000. Mr. Greene now resides at Rye, N. Y.

Ethel Levy and Ray Holland are appearing in a review at the Comedie Royale, Paris.

Arthur Shaw has returned to New York after suffering many privations in a Mexican jail. He was very roughly handled by the insurgents and sees small chance of early peace.

Otis Skinner will spend the Summer on his Westchester County farm.

So successful has been the Robin Hood revival at the New Amsterdam that the De Koven Opera Company has offered \$1,000 for the best light opera libretto of a type similar to Robin Hood.

Kathleen Robinson, nine years old, has come all the way from Ceylon to join the Kiddies' Sextette in The Rose Maid.

A perfect model of Maxine Elliott's Theatre has been attracting much attention in a Washington, D. C., show window.

Lucien Guity, in Paris, has been accusing Paul Bourget, author of Les Emigres, of various things, because the latter declined to permit him to play on tour the role which he originated.

Mr. and Mrs. William Faversham (Julie Opp) and their two sons sailed for England on May 18 to rest for the Summer at their country home, Chiddingfold, Surrey.

Announcement is made of the betrothal of Albert M. Raymond, of Raymond and

Caverly, and Ella G. Lazarus, niece of Joe Weber and sister of Lawrence Weber.

Hasaan Ben Ali sailed on May 25 on the Friedrich der Grosse for Gibraltar, whence he will proceed to the Barbary States and gather in some more Arab acrobats.

Milestones, the London success by Arnold Bennett and Edward Knoblauch, will be presented at the Blackstone Theatre, Chicago, on Sept. 16.

John Craig and the Castle Square Theatre company, of Boston, will begin a limited engagement at the Blackstone Theatre, Chicago, on June 10, in The End of the Bridge.

Mary Anderson de Navarro has sent a photograph to Principal E. D. Phillips, of the Manual Training High School, Kansas City, Mo., to be used as a design for medals to be awarded in the annual elocutionary contest of the school.

William A. Brady proposes to give an all-star revival of Lester Wallack's success, Rosedale, in the Autumn.

Flo Hart, of A Winsome Widow, was thrown out of a motor car near Manhattan Transfer, N. Y., when she drove the machine against a telegraph pole on May 10. She escaped serious injuries.

A dinner in honor of Phyllis Nelson-Terry was given at the Hotel Cecil, London, on May 19. Ellen Terry was not present, owing to indisposition, but all the other surviving Terrys were there and Sir Herbert Tree presided.

Enrico Caruso has signed for four more years with the Metropolitan Opera company, at a salary exceeding \$3,000 a performance.

Mr. and Mrs. George All sailed for Europe on May 21.

The Mispah Choral Club gave an enjoyable concert, under direction of Mr. Ernest K. Coulter, at Mispah Chapel, West Fifty-seventh Street, on May 21. Amy Whaley sang delightfully, and other soloists were Don Carlos Buell, Max Jacobs, D. H. Mullinger, A. C. Knight, and H. P. Dawson.

Manager Pierong, of the Orpheum Theatre, Lincoln, Neb., will spend the Summer with his family in California.

Frank Reicher, of the Little Theatre company, will leave, with his wife, on June 6 on the *Koenigsluis* for a three months' trip to Europe. They will visit Paris, Cologne, Berlin, Munich, Venice, and Oldenburg, where Mr. Reicher made his first appearance on the stage. Mr. Reicher has been engaged by Winthrop Ames for one of his next season's productions, but before beginning the season with Mr. Ames he will act for a week in German at the Irving Place Theatre.

Alfred P. Hamburg, manager of The Rose Maid company, was removed from his apartments in the Hotel Van Cortlandt on May 26 to Miss Alston's private sanitarium on West Sixty-sixth Street, suffering from an acute attack of appendicitis. He was operated on by Dr. Oscar M. Leiser and is now on the road to recovery.

It is reported that William Durfee, owner of the Savoy Theatre, Fall River, Mass., will in the near future enlarge that theatre.

Frank E. Mayne attended the funeral of his brother, Charles McCoy, at Tiverton, R. I. Mr. McCoy was drowned at Little Compton, R. I., while fishing from the rocks May 17.

The American Theatre, Davenport, Ia., closed its season May 19. The year has been very prosperous for the management and satisfactory for the large number of regular patrons. One thousand five hundred and forty-six performances have been given since the American was first opened, two and one-half years ago. During the Summer the theatre will undergo numerous changes, including some new scenery, and the house will be generally renovated.

Walter Bonell has acquired the Nelson-Kapplerberger interest in the Orpheum Theatre, Eau Claire, Wis. E. L. Dowling retains his interest and will continue manager. Improvements will be made and old standards raised.

The Kearney, Neb., Opera House has been purchased by J. F. Saup, J. D. Lowenstein, and S. J. Waldron, the new owners taking charge May 1. Manager Saup has been again placed in charge of the house, and the many patrons and friends of the house welcome the change.

A son was born to Mr. and Mrs. Edwin W. Fuller (Lillian Daven), in this city on May 20.

The Greenroom Club has been organized at Calgary, Alta., with J. W. Davidson as president, the object being to supply members with information about theatrical attractions coming in and to see that good attractions are well patronized.

Alice Kauser sailed for Europe recently. George Gatts, of the United Amusement Company of Chicago, is in New York looking for people for his attractions.

The Lewis-Oliver Players, at Lima, O., appeared to advantage in In a Woman's Power May 20-25, pleasing good business.

W. L. Stewart and Associate Players visited Petrolia, Ont., May 20-22, where they were enthusiastically greeted by their old friends and made many new ones. They offered Tom Moore, The Music Master, and The Chauffeur. Leah Stoddard (Mrs. Stewart) was presented a large bouquet of roses with compliments of her husband's old Petrolia friends.

Teddy Webb, of the Manhattan Comedy Four, is resting at Glens Falls, N. Y., and receiving treatment from a throat specialist.

Anna Cleveland, last seen in New York with Blanche Walsh in The Other Woman, and who recently opened as leading woman

with the Lindsay Morison Stock company at the Majestic Theatre, Boston, after having appeared with Mr. Morison at Lynn, has been removed to a sanitarium for recuperation. Her long season at Lynn had wrecked her health, and, although she appeared in leading roles in Boston, she was compelled to close her engagement last week, and will not act again this Summer. Next Fall she expects to appear on tour.

Edward Morris, burlesque comedian, became violently insane in Brooklyn on May 20 and was removed to the Kings County Hospital for observation.

Mrs. Stuart Robson has been engaged by Cohan and Harris for a Fall production, but she has not been assigned to any particular company.

Bert Feibleman, of the business staff of Cohan and Harris, sailed on the *Adriatic* on Decoration Day. He will make a four weeks' tour of the Continent.

John H. Docking, of Scranton, Pa., who underwent an operation for appendicitis last week, is entirely out of danger, and in about four weeks will be able to resume his business again. John J. Spilan, of New Haven, Conn., general manager for the Poli theatres, has been in Scranton, Pa., looking after the Poli interests during Mr. Docking's illness.

Bertha Westbrook Reid brought suit in this city on May 23 against Albert Plant, whose automobile injured her at Deal Beach, N. J., in 1910. The plaintiff alleges that she was permanently disfigured by the accident.

Manager Andrews now controls more than fifteen hundred feet of billboards in Salamanca, N. Y., having just purchased C. R. Gibson's plant in that city.

LETTER LIST.

For professional first-class mail only. Circulate post-cards and newspapers enclosed. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held for two weeks longer, and then returned to the post-office.

WOMEN.

Aubin, Della, Daisy I. Anderson, Mrs. Ernest Allen, Mrs. James Ashley.
Barry, Helen, Mrs. Edward Blake, E. Brandon, Pauline Bradshaw, Mrs. J. E. Bell, Evans, Mrs. Blawie, Ames Bruce, Rae Bowlin, Mrs. Henry Bowers.
Cameron, Flora B., Kade Clark, Hattie Camintrell, Ollie Cooper, Grace Carvill, Gertrude Clemons, Mrs. Taylor Carroll, Virginia Clay.
Denslow, Anna, Marie De Tracy, Madeline Delmar, Lillian Derenda, Dorothy Davies, Rita Davis, Mrs. M. Donegan.
Marie, Corinne, Mrs. Chas. Evans, Ann Hamilton.
Grace, Cynthia, Lisette Gastwood, Gusale Gardner, L. Gowers, Mrs. Lew Gleason.
Hooper, Juanita, May Howard, Jane A. Hood, Hattie Hendricks.
Jacson, Isabelle, A. Jacobs.
Kleim, Ray, Winifred Kinston, Eileen Kersey.
Leonard, Florence St., Blanche LeMoure, Alice Lounsbury.
Montell, Eleanor, Selma Maynard, Beatrice Meade, Margaret Meredith, Lillian Mortimer, Grace Morris, Theresa Martin, Jeanette Melville, Florence Mills, Irene Moore, J. Martini, Mrs. James Mealy, Mrs. John McKee.
Nile, Grace, Blanche Nesbitt.
Olney, P. G., Nance O'Neil, Martha Oatman, Eileen O'Malley.
Piereson, Helen, Mrs. Raymond Parent, Dorothy Page, Jacklyn Pullman, Augusta Perry.
Raymond, Helena, Miss Howard, Martha Rickets, Vivl Renard, Adele Remington.
Scott, Octavia, Josephine Stanton, Betty Schwartz, E. Shannon, Pearl Seward.
Tower, Marie.
Venosa, Amy, Leola Valentine.
Wickens, Gusie, Josephine Williams, Jane Wilson, Rayonne Whipple, Jessie Wallace.

MEN.

Aray, Wayne, Alfred Aldridge, Lee Arthur, Edgar Atkinson, Carl Arsell, James W. Ashley, Byron, Royal, Harry Bond, Walter A. Brown, R. J. Barry, A. J. Benedict, J. Frank Burke, Austin M. Beattie, Benjamin Barker, Philip Harrison, Arthur Bartman, Tom Brown, O. T. Blackford, Frank Bennett, Craig Borsteson, Chapman, Jas. T., Henry Chamberland, Chas. Coons, Chas. L. Crane, Jack O. Claire, Malcolm Clifford, Wm. Conklin, Hal Castle.
Davidson, E. G., Paul Decker, Leo P. Daly, Joseph Delmer.
Edwald, Edward.
Farra, Herbert, Chas. T. Fales, Gus A. Forbes, Edw. Fielding, Stuart Fox, Gill, R. M., Joseph S. Gillow, Carvill Gilpin, Humphrey, E. H., Samuel Howard, Owen Hamlin, J. R. Howard, Frank Herbert, Joe Howard, G. Hays, Samuel Howard, Warren Hill, Chester Henderson, Frederick Howard.
Joncks, Louis.
Knolls, Harley, Geo. Kelly, Percy Kilbride, Alfred Krans.
Leah, A. F., Ed. Lavallin, Theo. Lorch, Warren Lombard, Wm. Lennox, Frank Lennie, Ralph P. Lewis, Ben Lewis.
Malady, J. C., Bert Merket, Thos. J. Moore, Fred R. Manatt, Geo. Millner, J. T. Murray, J. B. McDonald, John McKee, Frank MacDonald, Ed. Macklin, W. H. McFarland.
Newman, Alton J.
O'Brien, Wm.
Peyton, Peter, R. G. Pitkin, John H. Pratt, Henry D. Parker, Wm. Parry.
Rosen, Clark, Harrington Reynolds, Ivan Rodishill, E. Reikin, Fred Roberts, Wilfred Rogers, Harry Wade Reid.
Salter, Harold, Sydney W. Seaward, Westrom Sanders, Louis Shea, Bobby Straus.
Talbot, Hayden, Edward Trout, G. S. Trimble, Frank Thomas, Richard Thomson.
Vincent, Marshall, E. Viren.
Waterhouse, Chas., Harry Wisler, Geo. Warrenton, L. E. Woodthorne, Karl J. Wav, Stuart A. Watson, Ben Welch, Ray Whitaker, J. M. Wilshire, Eugene Weber.
Yates, Aubrey.

REGISTERED LETTERS.

May Florence, Geo. Taltner, Julia Morton, Ethel Elliott, Ethel Trevor.



STOCK COMPANY NEWS



HARRIET WORTHINGTON

"LET SARAH DO IT."

Let Sarah Do It was presented for the first time on any stage in this country by Jessie Bonstelle and her company at the Star Theatre, Buffalo, N. Y., May 27. The comedy is by Douglas Murray and Lee Shubert owns the American rights. The story, briefly told, is of a young business woman and the son of newly rich parents who have succeeded in pushing into society. To prevent the marriage of the young people, both parents visit Sarah at her office, and the mother being secreted in a closet on the arrival of the father, is forced to overhear his argument in which he says he hopes to save his son from an error such as he made: that of marrying the wrong woman, and offers her \$40,000 to give him up, which is promptly accepted. The boy, disheartened, goes to France and the old folks finally have to appeal to Sarah to bring him back and straighten matters out, all of which she does to the satisfaction of all concerned.

KATHERINE GREY AS STOCK STAR

Katherine Grey returned to New York last week from Los Angeles, where she closed her vaudeville tour in Above the Law. After a couple of weeks' recuperation in New York, Miss Grey is to consider an extensive "guest" starring tour in The Reckoning, appearing in her original role which she played at the Berkeley Lyceum several years ago. On this tour Miss Grey is to be supported by local stock companies in the cities where she appears.

CHARLES FISHER'S RECORD.

Charles Fisher, of the Poli Players in Washington, D. C., is said to have played Joel Gates in Shore Acres 1,940 times, Judge Rhy in The County Chairman 1,368 times, and "Blinky" Lockwood in The Fortune Hunter 933 times. In Shore Acres he was supposed to eat a turkey's "drumstick" and in The Fortune Hunter to consume a pint of soda at each performance, or 970 pairs of "drumsticks" and about four barrels of "soda," all told.

STOCK NOTES.

The Shubert Stock company opened for the Summer in Minneapolis, Minn., under the management of A. G. Bainbridge, Jr., with The Dawn of a Tomorrow, May 27. Mr. Bainbridge has assembled an excellent company with many old favorites, including Bert Walter, Louise Farnum, Ida O'Day, Burke Clarke, Frances McLeod, Laura Frankendorf, and Arthur Cappellet. The newcomers are Robert Whitworth, leading man, who scored an instantaneous success, and George Stillwell, recently seen here with Mrs. Leslie Carter. Eva Taylor, who has played with the Ferris company at the Lyceum, is the new leading woman and made an excellent impression as Glad. Lawrence Gratton is another familiar face from past seasons, and was cordially welcomed, although he had but little opportunity. The production was finely staged.

The Longacre Stock company opened their Summer season at Glens Falls, N. Y., May 27, to almost capacity house, offering Paid in Full and giving best of satisfaction. Claudia Lewis as Emma Brooks is a finished young actress of no mean ability and sustained the role of leading woman with skill and finish. Anna Reader as Beth Harris and Edythe Winchester as Mrs.

Harris was splendidly cast. The work of W. A. McDowell as Joe Brooks, the thieving husband, and Walter Fredericks as Captain Williams, the old sea captain, deserves special mention. Harold Claremont as Jimsey Smith and Colon Marble as Sato also appeared to advantage. Next bill, Brown's in Town.

The Woodward Stock company gave Forty-five Minutes from Broadway at the Willis Wood, in Kansas City, Mo., May 26-1, to good business. Eva Lang as Mary and Wallace Beery as Kid Burns both scored heavily. Other members of the company were well cast, while the production was appropriately staged and costumed. The Fighting Hope, June 2-8.

The Raymond Whittaker Stock company scored another big hit at the Hippodrome Theatre, Jersey City, N. J., May 27-1, when A Strange Adventure was given for the first three days to fine patronage. Mr. Whittaker made a hit as the bashful young lady at the female academy. The support was very good. The Hal Florence Stock company alternates with Mr. Whittaker, taking the last three days of the week. The offering was Captain Rocket and featured Sue Higgins, a dainty leading woman. The patronage is very good.

The Hudson Theatre Stock company of Union Hill, N. J., presented Seven Days to capacity houses, May 27-1. The production was an excellent one, and it did not take the audience long to sit up and take notice. The acting of Philip Bishop as Wilson, Lynne Overman as Brown, Felix Krembs as Tom, Paul Evertson as the policeman, Frank McCormick as the burglar, Winford Voorhees as Bella, Ione McGinn as Kit, and Margaret Greene as Ann was all perfect. The mounting and general stage management were of the best.

Mrs. Temple's Telegram proved an excellent vehicle for the William Josey Stock company at West End Heights, St. Louis, Mo., May 26-1. Although that was the initial week, the company worked together as though it were the last week of the season. Enid May Jackson as Mrs. Temple gave sparkle to the entire performance. Harry Scott as Wilsen was very good. Alvin Martin was amusing as the hairdresser. Others in the company were Harry Hayes and Will Dohrm. If Manager Wallace can keep Miss Jackson and Mr. Josey throughout the Summer, his season has every indication of being a most profitable one.

Charles Balsar plays his third special engagement with the Orpheum company, Philadelphia, after an absence of three years, opening July 1 in The World and His Wife, originally played by William Faversham. Mr. Balsar met with excellent success in this role in the Star Stock company, Buffalo, and also in Detroit last Summer.

James A. Bliss, familiarly known as Jimmie Bliss, the Somewhat Stout Comedian, recently completed his second season under William A. Brady's management, playing Jimmie Jinks in Margaret Mayo's International success, Baby Mine. Mr. Bliss opened with Lindsay Morrison's Stock company at the Majestic Theatre, Boston, playing Law Ellinger in The Witching Hour, followed by Sammy Fletcher in The Commuters. Then came Mr. Bliss's old role of Obadiah Strout in Quincy Adams Sawyer, and this week he is playing Joe Jarvis in a revival of Lights of London.

Keith's Stock company, Toledo, O., presented The Splendhiff May 27-1 to good houses. Frances Nordstrom and Richard Buhler gave fine interpretations, and Fay Bainter, Clara Weldon, Marjorie Sabine, and Schuyler Ladd added to their laurels.

Jay and Packard's Gotham Stock company at the Monticello Theatre, Jersey City, N. J., is still drawing big crowds. Paid in Full was offered May 27-1, and the play was rendered in a most satisfactory manner. Is Marriage a Failure? June 3-8.

The Regan-Lewis stock company opened a ten weeks' engagement at the Duval Theatre, Jacksonville, Fla., May 19. The cast and executive staff is as follows: Ted Brackett, Royal C. Stout, Frank Mott, Eugene Phelps, F. Widesman, Jack Regan, Frank Phelps, Lula Rumley, Nellie Kennedy, Betty Rumley, Erbie Wifeman, Dorothy Lewis, Marie Horton; Jack Regan, manager; Frank M. Van Dyke, business manager; Eugene Phelps, stage manager; Henry Coronese, scenic artist, and H. A. Lewis, proprietor.

For their tenth week of their engagement at Harmanus Bleecker Hall, Albany, N. Y., the Lytell-Vaughan company offered Mrs. Wiggs of the Cabbage Patch May 27-1, to large and well pleased houses.

The De Vonde-Van Anker Stock company closed their engagement at the Temple Theatre, Camden, N. J., May 26, and Grace Van Anker will spend a few weeks there with her many friends.

Ralph Morgan contributed the eighth article to the Grand Rapids Herald's series by members of the Mary Serrows company. He discussed "Parts and the Actor," and gave it as his belief that "in every case it is the actor who 'makes' the part."

Cathrine Countess will fill a Summer engagement at the Hellig Theatre, Portland, Ore., opening there July 14.

The Keith Stock company, Portland, Me., offered The Fortune Hunter May 20-25 to their usual good business. Cast included Ralph Lingley, Joseph Lawrence, Sidney Toler, Allan Murnane, Adelaide Keim, Louis Albion, J. W. Cowell, Richard Millroy, Babe Doherty, Belle D'Arcy, Genevieve Reynolds, Robert Homan, and Mabel Craig.

The Lyric Stock company are playing two nights each week in Geneva, Corning, and Penn Yan, N. Y. The roster includes William De Ronge, Charles B. Ross, Herbert Delmore, George M. Clark, Sam Wingate, Edgar Weston, Henry Pemberton, Julia Nagel, Evelyn Grey, and Margaret Lytell.

Jessie Mueller and John Hunter Booth joined the Poli Stock company, Springfield, Mass.

Walter Sherwin, lately with the Hackett Stock company, joined the Keith Stock company in Toledo, O.

Thais Magrane has joined the Harry Davis Stock company at the Duquesne Theatre, Pittsburgh, Pa., replacing Mary Hall, who will spend her vacation in Europe.

Maude Leons, having closed a successful season with the Baker Stock company, Portland, Ore., has gone to Omaha, Neb., for a special engagement of four weeks, after which she joins her husband, Willard Mack, in Salt Lake City, where they have a large following.

Charles D. Pitt, for the past two seasons stage director of the College Theatre, Chicago, is now filling a similar position with the Poli Stock company, Scranton, Pa.

Will J. McCarthy, the past two seasons with Montgomery and Stone, joined the Empire Stock May 27, in Syracuse, N. Y.

Will Deming, last season with Cohen and Harris's Fortune Hunter company, joined the Baldwin-Melville Stock company as leading man May 27, at Wheeling, W. Va.

Clara Turner and company opened to good business at the Vallamont Pavillon, Williamsport, Pa., May 27, in The Love Route. Miss Turner, Mr. Hammond, William Binder, Corinne Carpenter, Estelle Allen, and Margaret Allen all came in for share of praise.

The Stoddart Stock company opened for season at the Springbank Park Theatre, London, Ont., in June, June 3.

Malachi A. Kelly made his first appearance with the Empire Stock company, Providence, R. I., May 20, and was well received.

Elizabeth Morris, a resident of Youngstown, O., is making a big hit in that city as Naughty Marietta with the Wright Huntington Players.

The Feiber and Shea firm has a new firm style. It is now Feiber and Shea, Inc., and controls the Park Theatre of Youngstown, O. The new corporation becomes a holding concern, into which is placed the stock of the subsidiary companies. They will do away with the former style, called the Bijou circuit.

Charles K. Chapman inaugurated a stock season at Bayonne, N. J., May 20.

Sidney Ayres, who has been playing leads for the past season with Bishop's Players, Oakland, Cal., closed May 20. Franklin Underwood and Frances Blossom have accepted engagements with Bishop's Players and will open June 3 in My Wife.

Maude Hannaford has replaced Ida Adair in leading roles with the Baker Stock company in Portland, Ore.

Eleanor Gordon is coming back to Lindsay Morrison's Summer stock forces in Boston, and will be at the Majestic almost immediately after the close of her long season in Kismet. The company is beginning to assume its old appearance.

A packed house greeted Richard Bennett when he appeared in Alias Jimmy Valentine at the Alcazar, San Francisco, Cal., May 20. Cast included Harold Holland, David Butler, Walter Belasco, Louis Bannison, Burt Warner, Adele Belgrade, Viola Leach, Edmund Lowe, Mabel Morrison, John Hinchott, Charles Schach, Charles Gunn, Charles Ruggles, S. A. Sutton, Albert Cooper, Helen MacGregor, and George Berliner.

Mary Sanders has postponed joining the stock company at the Majestic, Boston, for a week, as she is engaged for Quincy Adams Sawyer with the company at Salem, Mass.

Elsie Herndon Kearns is a member of the Stubbs-Mackay Stock company, now playing in Columbus, O., where she is making many new friends and pleasing her older ones.

Jessie Pringle joined Bridgeport, Conn., Poli Players May 20 and received doral greetings all the week. It is her fifth season there. Louise Glichrst joined Poli Players May 20 to play Mrs. Cleveland in Overnight. Local shoemakers got an unexpected job raising the heels of Tom Moore and Margarite Starr to make the necessary increase in stature for their Overnight roles. Director C. Wilson Hummel, of the Poli Players, continues to receive commendation for his exceptional work May 13-18 as Justice Prentiss in The Witching Hour.



Gay, Fall River, Mass.

WRIGHT HUNTINGTON

About eight weeks ago Wright Huntington, an excellent likeness of whom appears above, brought his well organized company to Youngstown, where he and his players have since made many friends.

As soon as building material arrives for the new balcony at the Lyric, Bridgeport, Conn., Frank Carpenter proposes to transplant his entire company to White Plains, to remain there until the Lyric is ready for reopening. He filled three former successful seasons there.

Considerable advance interest is manifested in the Summer engagement of the Bonstelle Stock company, which begins at the Garrick Theatre this month in Detroit, Mich.

The Raymond-Smith Stock company presented The Young Mrs. Winthrop at the Lyric Theatre, Rome, N. Y., May 30-33. Business fair.

The Allen stock company opened May 27 under canvas in Tuscola, Ill.

ADDITIONAL STOCK NEWS ON PAGE 18.

VAUDEVILLE NOTES.

Gertrude De Mont is successful with Bert Leslie on the Orpheum Circuit.

B. F. Keith's Broadway Theatre, Camden, N. J., presented a striking good programme May 27-1, featuring the Cohen Sisters, known as the Philadelphia Street Singers. Other novelty acts were Kearney Buckley and Cooke, in The Butler; Ted Osborne's Pets in series of funny stunts; Jack Wolfe, novelty dancing; Dixon and Long, clever singers. Latest motion plays showing the local Victor talking machine plant and its employees. Remarkably good picture.

Theodore Roberts appeared in The Sheriff of Shasta May 21-26, pleasing big houses, at the Orpheum Theatre, San Francisco, Cal. During the same period the Michael Richardson Troupe appeared in The Mayor and the Manicure at the Empress, and Pantages offered Van's Scotch Minister Maid, both to good business.

Barnes and King will sail for England on June 6 by S. S. Baltic, opening at the Empire, Birmingham.

Louis A. Simon and Kathryn Osterman will resume their vaudeville tour in a Persian Garden on Aug. 5 at the New Brighton Theatre. A long tour has been booked by Ed. S. Keller.

At Kansas City, Mo., the Empress had George Auger and his company of midwinters in Jack the Giant Killer as the headliner, May 26-1, pleasing large audiences. Other acts included Carl Randall, Sheridan and Sloan, the Four Bards, Murphy and McKinsie, and Walter Shannon and company.

Billy Arlington, late of The White Crook, will appear with Ed Johnstone and Jack Strouse in Summer vaudeville.

At the Empire, Richmond, Va., the Gordon Brothers, the clever bag punchers, and their famous kangaroo "Bob," with other clever attractions continue to please large audiences May 27-1, and at the Colonial, Wilmer, Vincent and Wells, as usual, have booked new strong features, pleasing the largest houses of the season, May 27-1. That Trio was the feature on Lubin's bill May 27-1. Stanton and Mac, also the Young and Nixon Sisters, doing some real clever work, much to the delight of large audiences.

ROAD AND REPERTOIRE

AL. G. FIELD'S SEASON.

Twenty-six successful years on the road is the record made by Al. G. Field's Minstrels. No sooner was the present season closed on May 4 than the well-known producer announced his plans for next year's production. Mr. Field says that while his profits were not up to the mark he anticipated, the gross receipts for the season were highly satisfactory. He announces that the company will start out next Fall with practically the same personnel. A new production every season is the object of the producer, and his plans are all perfected for his twenty-seventh attraction. Originality and magnitude will be the keynotes. With the intention of playing a long season, Mr. Field will put his company on the road in July, opening in the East.

NEW "ROSE MAID" COMPANIES FOR ROAD.

A fourteen thousand mile tour has been arranged for The Rose Maid, beginning in September in New Orleans. Second and third companies are now being recruited by Werba and Luescher, because the original company will remain in New York at least through the Summer. A number two company will open in Chicago in August in a theatre and with a prima donna yet to be named. A route has also been laid out for this company through the West. The company to start from New Orleans will go to the Pacific Coast. Plans now are to play San Francisco during the holidays, reach Seattle by Washington's Birthday, then to tour back East through Vancouver, swinging down through Alberta and British Columbia. Klaw and Erlanger have good bookings for this latest musical success.

TWO NEW THEATRES THAT ARE WELCOME.

C. E. Daffin has leased for a term of years the Capitol City Theatre (ground floor), at Tallahassee, Fla., now in course of construction. It will be completed by Sept. 1, with up-to-date plans, 1,200 seating capacity, and a stage large enough for any road attraction. Mr. Daffin also manages the new Auditorium Theatre at Marianna, Fla. Richer and Miller have completed a modern ground floor theatre at Fitzgerald, Ga., known as the Grand Opera House. It has 1,200 seats and a large stage. Both of these new theatres fill a long needed want. They are booked by Charles A. Burt, Southern Theatre Circuit (Inc.).

GOOD THINGS FOR THE SOUTH.

Proof that some of the best attractions are going South next season, to avoid election excitement, was furnished last week by bookings for cities beyond the Mason and Dixie line. Arrangements were made for Maude Adams, Margaret Livingston in *Kindling*, *The Spring Maid*, *Oliver Twist*, and *Within the Law*. The rights on the last-named are now held by Archie Selwyn, of the American Play Company, who has made arrangements with the Shuberts. The American Theatrical Exchange has bookings for all these companies. Most of them will open early in Baltimore, or one of the other Eastern cities and move through to the Southwest.

RANDOM ROAD NOTES.

Bert Leigh has closed a contract with Cohen and Harris covering the rights to present *Forty-five Minutes from Broadway* in seventeen Southern States. Miss Billy Long and Mr. Bert Leigh will play the leading roles, assisted by a competent cast. They will carry the complete production. Bookings now being arranged by Charles A. Burt, manager Equitable Booking Office. The Maddocks-Field Players (repertoire), now touring the State of Florida, have arranged with Mr. Burt to book a tour commencing August 1 through the Southern territory, playing the larger cities and presenting royalty plays. They will carry a company of twenty well-known artists, with a special sixty-foot car for equipment.

Miss Marjorie Rambeau and her company concluded their engagement at the Majestic Theatre, Los Angeles, May 25. They started out on the road once more in Herbert Ashford's play, *The Woman He Married*.

ADDITIONAL STOCK NOTES.

(Continued from page 17.)

The Obrecht stock company drew fair business and pleased at the Albert Lea, Minn., Airdome June 3-5. The Breckenridge company is billed for June 17.

Annie Russell and Oswald Yorke finished a very successful week with Miss Hobbs at the Proctor Theatre at Newark June 1, and is followed by Arthur Byron in *Sherlock Holmes*. The company is a very strong one, including Louise Marshall, Frances Williams, Harry English, G. Swayne Gordon, Caroline Harris, and Harry G. Forsman. Pearl Forde is the ingenue. J. H. Doyle is making the productions.

Mrs. Howard T. Collins (Lillian Dalley) left New York May 31 to spend a few weeks at her home in Maplewood, Mass. Later she will join Mr. Collins at Easton, Pa., where he is to be musical director of the Summer stock opera company there.

The Hunter-Bradford company gave a fine presentation of *Green Stockings* in Hartford, Conn., May 27-June 1 at Parsons's Theatre. A. E. Anson in H. Reeve-Smith's role was remarkable as the artist, while Deidre Doyle made Celia a humorously delicate study. The entire cast was perfect, for it included such names as Olive Oliver, Louise Hia, Frances Jordan, Etta Bryan, Ernest Stallard, John Findlay, Frank Herbert, Albert Parker, Charles Trowbridge, and Will Hutchins. The players are again under the able direction of Robert Hilton, former producer at the New Theatre.

Mary Hall, leading woman with the Harry Davis Stock Players, in Pittsburgh, Pa., since April 10, 1910, will say her farewell at the Grand on Saturday night of this week in the role of Donna Dolores in *The Palace of the King*. Miss Hall will sail for Paris on Tuesday morning of June 11, visiting Moscow, St. Petersburg, and on her return will take in the closing contests of the Olympic games at Stockholm.

Franklyn Underwood and Francis Sloan will be seen in stock at the Liberty Theatre, Oakland, Cal., for the next ten weeks, after which it is said John Cort has arranged with them to appear in a new play opening in New York city.

The Callahan stock company opened to light business May 24, under canvas, in Tuscola, Ill.

The Gallup stock company played to good business May 27-June 1 in McAlester, Okla., and was followed by the Jack Bee company June 2-4.

The Sherman stock company closed a successful season in Elgin, Ill., June 1, and opened in Champaign, Ill., June 3 at the Airdome.

Florence Rockwell has been specially engaged for a season at the Murat Theatre, Indianapolis, Ind., and will appear in Thompson Buchanan's *The Wild Flower*.

WASHINGTON STOCK NOTES

WASHINGTON (Special).—Wildfire, presented by the Columbia Players, was one of the pleasantest of weeks at the Columbia Theatre. Frances Neilson, who returned after a week's vacation, scored a success. A special engagement brought a clever young actor in A. J. Dolan, whose Bud, the illiterate, slangy stable boy, won praise, and George W. Barber has another delightful success to his credit as the loyal, whole-souled Irish horse trainer, Matt Donovan. Julia Blanc again excels as a character impersonator, as a most pleasing surprise in black-face, as was also J. Hammond Dalley as the fashionable negro jockey. The week of June 3 for the Columbus statue unveiling, an elaborate production of *The Sign of the Cross* will be the offering. Mary Jane's Pa is in rehearsal.

Henry Arthur James's play, *The Hypocrites*, was the Butterfield Players' offering at the Belasco during the past week, which was given a marked artistic presentation. Franklyn Ritchie making his first appearance as leading man with this company with pleasing success. The week, through its various complications, has had Manager L. Stoddard Taylor and Director Everett Butterfield at their wits' end for the bill for June 3. The Typhoon was in rehearsal, but Walker Whiteside, who controls the rights, stopped further progression. Henry Miller's play, *Her Husband's Wife*, was next put in rehearsal, but a notification promptly came from Manager Fred G. Berger, of the Columbia Theatre, that he had a previous and binding contract. Finally *The Second in Command* was secured, which will be presented Tuesday night, Monday night being previously engaged for the Children's Spring Dancing Carnival of the Minnie Hawke School. Week of June 10, *The Prisoner of Zenda*. In preparation, *The Way to Win a Woman*.

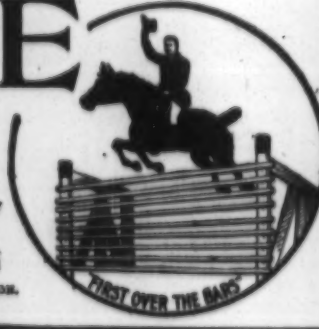
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A. S. Hickey, and Paymaster J. H. Knapp, naval officers of the U. S. S. *Dolphin*, with Franklyn Ritchie and Charles Lane, of the Butterfield Players, were entertained at dinner Sunday by Edward H. Robins, of the Columbia Players, at his apartments at the Mendota.

The Fortune Hunter, at Pol's, last week's presentation by this popular company, was a performance that was strongly praised as one of the most delightfully well worked and evenly balanced continuation of Guido Socola's commendable stage direction. A. H. Van Buren in the leading role was thoroughly at home. Ietta Jewell was charmingly sweet and winsome as the sweetheart daughter of the old druggist inventor; Samuel Graham notably perfect in the artistic portrayal of Mark Kent. Next week's Columbus memorial attraction is *The White Sister*, with *The Chorus Lady* to follow.

Violet Heming, who scored such a pleasing success in *The Seven Sisters*, a recent commendably perfect presentation by the Columbia Players at the Columbia Theatre, is a niece of Charles Dalton, who was the Marcus Supurbus of *The Sign of the Cross* original production in this country. Miss Heming will next week in this play be seen in the role of Stephanus.

JOHN T. WARDE.

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FROM THE LARGER CITIES

CHICAGO.

CHICAGO, June 3 (Special).—Last Monday night the big Auditorium lighted up for a fortnight's engagement of the Ben Greet Players in *A Midsummer Night's Dream*. With the Chicago Grand Opera Orchestra to play the Mendelssohn score, and the Grand Opera Chorus to give the dances, and the Grand Opera Chorus to sing the music, the people in front had no reason to claim that they did not get their money's worth, especially under the popular scale of prices ranging from \$1 down to 25 cents. The cast included Ben Greet as Bottom, Lawrence Kyrle as Lysander, Charles R. Henkins as Demetrius, and George Vivian as Puck, among the men; and Alma Kruger as Hermia, Kemble Cooper as Helena, and Ruth Vivian as Titania, among the women. Chevalier Emmanuel conducted the orchestra with delicate vivacity.

At the Cort Theatre, Ready Money keeps on its steady way of being ready with the funny lines and situations, and ready with the goods to deliver to the ready patrons to receive and enjoy everything on the stage to the limit. William Courtenay, who has been playing the part of Stephen Baird since the play started, went out of the cast a week and a day ago; and James Montgomery, the author of the play, succeeded him temporarily, owing to the fact that George Parsons, who came on from Boston to take the part, was indisposed, or tired, or something of the sort, and sat in the audience last Monday night, as Mr. Montgomery stated in a certain speech on that evening that Mr. Parsons was watching him for points probably, which amused the audience very much. Mr. Montgomery, it may be stated, made an author's character rather than an actor's, to state the question broadly; in other words, save it a literary instead of a business dressing, which may be said to have fitted rather neatly to the character of a business man who was something of a failure in a business way. Whether Mr. Parsons became incriminated with the "germs" of those "points," of which Mr. Montgomery accused him of coaxing into his impersonation, doesn't seem to matter.

Harriet Vellier has blue pencilled the second scene of the first act of his play, *Within the Law*, and it is now being acted in revised form at the Princess Theatre.

John Milner was out of the cast of *Officer 666* at the Grand for a few days last week through illness, and his part was played by George Parker.

Harriet Standon, prima donna of *A Modern Eve* at the Garrick Theatre, was indisposed and unable to sing several nights last week. Marian Roddy—very pretty girl, by the way—sang the songs, but Miss Standon acted the part; a secular arrangement, but it worked nicely.

PITTSBURGH.

PITTSBURGH, June 3 (Special).—Both the Marlowe and the Alvin are the current week in repertoire, and Kinemacolor is underlined. During the past week the Alvin English Grand Opera co. ended the grand opera season with *Madame Butterfly* to crowded houses, the opera being one of the best given during the season. The principals were Dora De Philline, Jane Abernethy, Eos Fulton, Florence Coughlan, Henry Taylor, Louis Kreidler, Joseph Florian, Edward Baker, George Miller, and Giuseppe Angelini, conductor. The production was elaborately mounted, while the work of the chorus was fair.

The Harry Davis Stock is presenting in the Palace of the King the present week at the Grand, beginning the season of the Summer stock, while last week The Brixton Burglars was given a pleasing presentation. Mary Hall and Robert Gleckler were well cast, as were the other members of the co. The Spendthrift is announced for next week.

Lyman H. Howe's Travel Festival pleased fair audiences at the Nixon last week, and will remain for an entire change of programme this week.

The Carnegie-Alaska motion pictures are at the Lyceum this week, but matinees only are announced.

The Grand closed its vaudeville season last week with a splendid bill, including R. A. Roberts, Mrs. Louis James and co., and Elida Morris. Crowded houses were the result.

The Gayety closed its season last week with *The Taxi Girls*, which pleased well-filled houses. The McFarland-Wells stage pictures was a special feature which attracted largely.

Aerie 76, of the Pittsburgh Eagles, will give a minstrel show on June 3 and 4 at the Lyceum Theatre, with Dan McFee and Gus Kerne as novelty men and others.

Manager Davis has announced Weber and Fields' Jubilee co. in Hokev Pokay at the Grand for a matinee and evening performance June 12, with the original all-star cast. The stock players will be shifted to the Duquesne for that day.

DANIEL J. FAULKNER.

WASHINGTON.

June 3, 1912 (Special).—The season of the Alvin English Grand Opera co. has entered its concluding week with *Carmen* and *Rigoletto*, dividing the week as a fitting finale to a successful operatic season with a farewell operatic concert to be given Sunday evening June 9, when all the favorites of nearly operatic co.'s under the Alvin direction will be heard in an extended musical programme. During the next week, May 27-June 1, with Edith Bradford as Hansel and Ada Meade as Gretel and excellent support, Humperdink's bewitching fairy tale was given a brilliant musical interpretation. *Cavalleria Rusticana*, most dramatically presented and vocally proficient, alternated.

JOHN T. WARDE.

BOSTON.

June 3 (Special).—If Arnold Bennett were here just now he would see one more reason for thinking Boston not at all English. While the London season is daily growing briske and more interesting, the local theatre world is following the American custom by a general closing of doors. The season at the Boston ended Saturday, June 1, and this week will see the closing of two more houses, the Plymouth and the Shubert.

With the close of the Plymouth season H. B. Warner ended his ninth highly successful week there in *Alias Jimmy Valentine*, and at the same time probably says his farewell to the part in which his three seasons of adroit and intelligent acting have established him as a recognized star.

Christie MacDonald will welcome Saturday night, for it means the beginning of the first vacation for her and for *The Spring Maid* in a long time. Alice Lloyd in *Little Miss Fix-it* opens at the Tremont June 11.

At the Shubert the doors are locked for the summer on Saturday night, after the last performance of the Lew Fields all-star co. in *Hanky Panky*.

The Typocho is to be seen in Boston sooner than predicted. This novel and vivid play happens to be uncopyrighted, and Lindsay Morrison, with commendable enterprise, is mounting it this week at the Majestic in the course of his usual summer stock season.

John Craig has taken *The End of the Bridge* to Chicago intact—cast, scenery and all. When ever circumstances keep him from the bill at the Castle Square, he generally offers something special in the way of compensation. For this week it is *The Climax*, Edward J. Locke's melodrama. The cast is notable, as Florence Webster, Thomas F. Fallon, and Carey Christie are all of the original co. Truly, the stock houses are going to bolster up the flag end of the season.

The Lamb gambled Friday night at the Boston Opera House before a large audience and with unprecedented success, artistic as well as financial.

The pictures in their most interesting form are with us. Baine's African hunt is doing well at the Park, the Bijou is offering the usual high-grade selection of pictures and music, and the Durbar, at Tremont Temple, is continuing Boston's interest in Kinemacolor.

FORREST REARD.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

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General business man, age twenty-six, L. R. Lane, 122 West Forty-fourth Street, New York.

Alma Aiken, for characters in permanent stock company, Care Mianon.

Dramatic lyric soprano, with voice of unusual range and quality, for roles in light opera. M. H. 76 West One Hundred and Fifth Street, New York.

Alberta Lee, for permanent stock or first-class repertoire; characters and general business. Painsville, O., care Little's, F. R. D. No. 5.

At Liberty—Miscellaneous.

Harry Mapes, pianist, may be addressed care of the T. M. Lodge, Waterloo, Ia.

Orchestra leader, experienced in vaudeville or picture work. H. J. B. Opera House, Niles, O.

Cornet soloist, A. F. of M. E. J. La Barre, 426 Main Street, Fairmont, W. Va.

First-class trap drummer, with bells and complete line of traps; fourteen years' experience. Raymond Hillito, Rome, N. Y.

Comedy sketch team. The Hudsons, general delivery, Rock Island, Ill.

Young man, twenty years of age, high school graduate, to learn the theatrical business; best of references. Theodore L. Lyons, general delivery, Battle Creek, Mich.

Lady trombonist, Zenita Neville, 4711 Wabash Avenue, Chicago, Ill.

Wanted—Dramatic.

By Walter J. Stewart company, people in all lines, leading man, heavy man, specialty team. Nebraska City, Neb.

By Graybill Stock company, character map. Bloomsburg, Pa., week of June 3.

For permanent summer stock, leading man, man for heavies and general business, character man, leading woman, ingenue and character woman. R. J. Weber, Grand Theatre, Elwood, Ind.

Leading man and comedian for stock. Kark King, Franklin, Pa.

People in all lines with specialties. Wright Theatre Company, Parker, S. D.

Dramatic people with specialties. Canvas Theatre Company, Rock Valley, Iowa.

Second business woman, character woman, leading man, heavy man, character actor, sister team who play parts. Al. Makinson, 1266 Grand Avenue, Kansas City, Mo.

Black-face comedian, novelty man, Davis E. Bristol, 109 Hamilton Street, Peoria, Ill.

Specialty team, general business man, actor doubling orchestra. Frank H. Daniels, Mankato, Minn.

Chorus girls, with good voices; Dutch comedian, with strong specialty; general business woman, etc. Independent Vaudeville Company, Mutual Life Building, Buffalo, N. Y.

For Hunt's Players, people in all lines, all summer at the seashore. William Hunt, Casino Theatre, Wildwood, N. J.

Clever woman with good wardrobe. Evansville, Ind. Earl D. Sipe, manager.

By Murphy's Comedians, leading lady that can play heavies; leading man, must

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be five feet ten; comedian, repertoire people that can play band. Mattson, Ill.

For Jesse James company, full acting company; long season promised. Lew H. Morris, 550 South State Street, Chicago, Ill.

For Lewis Stock company (under canvas), leading man, good sketch team, good general business man and woman doing specialties. Fairmont, Neb., week June 3.

For Jewell-Kelley Stock company, first-class, experienced repertoire and stock people in all lines. West Point, Ga.

Clever character woman for permanent stock. Ernest Latimore, Rivermont Park Casino, Lynchburg, Va.

For Princess Players, comedian with specialties, heavy man and woman, lady piano player that can do parts, lady musicians. H. H. Franklin, Princess Theatre, Fort Worth, Tex.

For permanent stock at Altoona and Mansfield, O., first-class leading man, general business man and woman and scenic artist. Eugene J. Hall, Mansfield, O.

By Franklin Stock company, first-class leading woman with up-to-date wardrobe, useful stock and repertoire people. Edwin Weaver, Troy, N. Y., week June 3.

By Grandi Stock company, general business man with specialties; string bass and tuba, must be strong; player piano, doubling brass. Long engagement promised. Robert Grandi, Greenville, Texas.

Wanted—Miscellaneous.

For Parker Shows, fat girl and midget. H. R. Parker, Leavenworth, Kan.

Circus performers in all lines to do two or more acts, acrobats, aerial acts, wire acts, bat performers and animal acts. Bandmaster with ten musicians. Show opens in Minneapolis, Minn., June 10. Zim-

merman and Goodwin Crystal Show, Midway, St. Paul, Minn.

Cabaret artists for summer engagement for Arverne Casino. Clark Ross, Arverne Casino, Arverne, L. I.

Rube Sandler to do small part in vaudeville act. Address T. J. Dixon, Palace Hotel, Chicago, Ill.

By George Evans's Honey Boy Minstrels, singers, dancers, all kinds of useful minstrel people, those who double in brass preferred. George Evans, Room 501, Columbia Theatre Building, New York.

By Hillman Stock company (under canvas), male piano player. Jamestown, N.Y., week June 3.

By Murdoch Brothers' Tent Show, band and orchestra, violin double band, strong cornet. Calais, Maine.

ENGAGEMENTS.

Irene Fenwick, with Cohan and Harris for next season.

Charles A. Mason, for *The Cabaret Girl*.

Juliet Shelby, re-engaged for *The Littlest Rebel* next season. Boots Wurster will also play in one of the companies and George Thatcher has again signed for the part of Uncle Billy.

Irene Bright, who has been playing the role of Dorothy Welles in *Get-Rich-Quick Wallingford* for two seasons, by Cohan and Harris for the part of Helen Burton in *Officer 666* (A) on tour next season.

Walter Hyde, for the De Koven Opera company indefinitely, allowing, however, for ten performances each season with the Metropolitan Opera company.

Charles A. Murray, with John Cory for a comedy part in a Broadway production.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA

LOS ANGELES.—**ELANCO:** Stock co. in The Virginian May 20-25, with Lewis S. Stone in leading role, packed houses.—**BURBANK:** Stock co. with Laurette Taylor, in Seven Sisters, 20-25; big hit. Peg o' My Heart 20-21.—**MAJESTIC:** Marjorie Rameau and co. in The Woman He Married 19-25; good co. and business.—**LYCEUM:** Stock co. in The Nightmare 19-25; big business.—**ADOLPHUS:** Frank Montone and co. in My Cowboy Lady 19-25; good attendance.—**MISSION SAN GABRIEL:** Mission Play, with Lillian Burkhardt and Ben Horning, 19-25 pleased big attendance. DON W. CARLTON.

SAN FRANCISCO.—**COLUMBIA:** Miss Hodge in The Spring Maid May 19-25 pleased good business.—**ALCAZAR:** Stock co. in Atlas Jimmy Valentine 19-25, with Richard Bennett and Mabel Morrison in leading roles.—**CORT:** Margaret Anglin in Green Stockings 19-25; good business.—**SAVOY:** Kolb and Dill ended engagement 26 to good business.—**BERNARD:** and Belane photoplays 27-1. T. H. BARNETT.

OAKLAND.—**MACDONOUGH:** Maude Adams in Chanticleer May 23-25 pleased 8 R. O.—**LIBERTY:** Bishop's Players in The Devil 20-26; well presented to capacity.—**COLUMBIA:** Columbia Stock co. in The Mix-Up 19-25 pleased fair business.—**FRESNO.**—**BARTON:** Spring Maid May 13 (return) pleased big business. Maude Adams 23 pleased big house. Henrietta Crossman 28. Kolb and Dill 31.

MARYSVILLE.—**THEATRE:** William Hodge in The Man from Home May 23 delighted fair house.

COLORADO

DENVER.—**BROADWAY:** Margaret Illington in Kindling May 27-29 pleased large houses. Carier, the magician, 5-9. Season closed.—**ORPHEUM:** Lucy Weston and McIntyre and Heath 27-1; best bill of season.—**SLITTON'S GARDEN:** Stock co. opened in The Chaparral 1.—**LAKEVIEW:** Lakeside Stock, with James Durkin, Maude Fealy, and Mary Boland, opens in The Professor's Love Story 2. GRANVILLE STURGIS.

COLORADO SPRINGS.—**OPERA HOUSE:** James Hawley Stock co. in Going Some May 20-24 pleased fair business. Margaret Illington in Kindling 25; fine co.; good business. Helen Ware in The Price 27 pleased. James Hawley Stock co. 27-1.

CONNECTICUT

BRIDGEPORT.—**LYRIC:** Unexpectedly prompt arrival of building material for new balcony brought announcement of closing for a few weeks June 1, with The Road to Yesterday the bill May 27-1. Superb performances by Eleanor Cleveland, Robert Connors, Miss Carpenter, Miss Strickland, Mr. Carroll, Mr. Carpenter and Mr. Elmore deserve warm praise for splendid performance. The co. moves to White Plains for a summer season, with a promised return to begin the second year about Labor Day.—**FOLD'S:** An exceptionally strong production of The Lily 27-1. Blanche Hall and Marguerite Starny do remarkable work, and the Compe de Maing as acted by Director O. Wilson Hummel is marvelously lifelike. James Devine is miscast as a French manufacturer, but William Macaulay gained new friends by a natural rendition of the lawyer friend. The Third Degree 3-8. WILLIAM P. HOPKINS.

FLORIDA

JACKSONVILLE.—**DUVAL:** Hagan-Lewis Stock co. in Wildfire May 19-25 pleased fair business.—**ORPHEUM:** Bonacetti Troupe, Michael Shalit, Grejdan and Maurer, Marie Ross, and Rose Bonheur and co. 19-25; good bill and business.

IDAHO

BOISE CITY.—**FINNEY:** The Campus May 25, 26 pleased.—**ORPHEUM:** Le Moyne Stock co. in The Great Divide 20-25; capable co.; good business.

ILLINOIS

ELGIN.—**GRAND:** Sherman Stock co. May 27-1; excellent co.—**ITEM:** Charles Fritchett has disposed of his half interest in the Grand to William R. Newman, who will act as local manager of the house. Mr. Fritchett was compelled to seek a dry climate on account of the illness of his wife, who has tuberculosis. The new management is now looking after the booking of Fall and Winter attractions, but the Sherman Stock co. will remain a while longer. Pictures will be displayed during the Summer.

DECATUR.—**POWERS'S:** Flirting Widow May 19-21.—**NEW BIJOU:** Lillian Mortimer co. in Princess of Patches 18; closed season to good business.

PRINCETON.—**APOLLO:** Silver Dime Stock co. May 8-11; fair co. and business. The Klitties' Band 23 pleased fair house.

TUSCULUM.—**UNDER CANVAS:** Callahan Stock co. May 24-26; light business.—**UNDER CANVAS:** Allen Stock co. 27-1.

INDIANA

HAMMOND.—**ORPHEUM:** John Fogarty presented Merry Manicure Girls May 22-26; pleased good houses.—**GOSHEN.**—**JEFFERSON:** Billie Burke in The Runaway May 23 delighted capacity. Season closed.

IOWA

WATERLOO.—**WATERLOO:** Harry Bulger in The Flirting Princess May 25 pleased fair house. Season closed.—**PERRY.**—**GRAND:** Harry Bulger in The Flirting Princess May 25 delighted good business. Season closed.

FORT DODGE.—**PRINCESS:** Season of musical comedy, under supervision of Nat Fields, opens 3.—**DUBUQUE.**—**MAJESTIC:** Garfield Stock co. 23-1; good co. and business.

KANSAS

FORT SCOTT.—**AIRDOME:** Slater's Madison Square co. May 29; good co. and business. Elizabeth Morrell co. 27-1.—**LAWRENCE.**—**BOWERSOCK:** Margaret Illington in Kindling May 21; fine co., pleasing capacity.

MAINE

BRUNSWICK.—**TOWN HALL:** Gibbons Dramatic co. in Our Jim May 24 pleased large house. Sunny South co. 1.

MARYLAND

BALTIMORE.—**FORD'S:** Aborn Opera co. 3-5; sixth week; good business.—**AUDITORIUM:** Thomas Players in A Woman's Way 3-5; fifth week; Mollie Champaign in leading role; support fair.—**MARYLAND:** Maurice Levi and his orchestra 3-5; big business. I. BARTON KREIS.

ANNAPOLIS.—**COLONIAL:** Motion pictures and Lexley and Miller. Bob Stanley, Parrish and De Lac. Joe Lanning, Lander and Kishaden May 27-1; good business.—**LYRIC:** Motion pictures and Irene Arnold and Miss Curtis; fair business.

MASSACHUSETTS

FALL RIVER.—**SAVOY:** George M. Ochan and Sallie Fisher in Forty-five Minutes from Broadway May 23; best of satisfaction to S. B. O.; with this attraction the season at the Savoy ended.—**ACADEMY:** Louis Morrell and co. in Second Floor Front; Laurie Odway, Bunt and Rudd and Mel Arnsman 27-29 to large attendance.—**PREMIER:** Thomas and Ward, Thermo Arkos John Chesterfield, and Frank Martin 27-29 to excellent attendance.—**ITEMS:** Manager L. M. Bosa has taken charge of the Academy.—**Manager O. L. Benson** going to the Premier.—**P. H. Harrington,** treasurer of the Savoy, has opened an office for printing advertisements.—**John A. Daler,** late of On a Side Street co., has returned to his home in this city.—**The Palace, Scenic, and New Star** are drawing good attendance each week with a strong line of pictures. W. F. GEE.

SPRINGFIELD.—**COURT SQUARE:** Savoy Opera co. in Patience May 30-35; fine co. and business. Ruth Thorp and Tom Whiffen deserve special mention. Pirates of Penzance 27-1.—**POLI:** Stock co. in The Eastward Way 20-25; Ruth Shipley made big hit. Seven Days 27-1.

NEW BEDFORD.—**THEATRE:** George Cohan and Sallie Fisher in Forty-five Minutes from Broadway May 23 pleased large house.—**HATHAWAY'S:** Loneragan's Players in Prince Karl and East Lynne 30-1; big business.

SOUTHBRIDGE.—**BLANCHARD'S:** Vaudeville May 27-1; good bill headed by Barrett Keene and co.—**VAUDEVILLE:** Vaudeville and pictures 28-1; good bill and business.

MALDEN.—**AUDITORIUM:** Chicago Stock co. May 30-35; good co.; packed houses; special mention is due Georgia Lee, Clara B. Price, N. Dorente, G. Florer, and Richard Garhart.

MICHIGAN

SAULT STE. MARIE.—**SOO OPERA HOUSE:** The White Star May 14 pleased good business. The Broken Law 17; fair business. Miss Nobody from Starland 30 pleased capacity. Lulu Glaser in Miss Dudesack 25 pleased good business.

COLDWATER.—**TIBBITS:** International Troubadours May 21, 22 pleased big business. May Musical Festival 24; big house. Reno, magician, 25 satisfied large audience. The Enchantress 30 pleased good house.

BATTLE CREEK.—**POST:** Hennepeck Henry May 19; fair co. and business. Billie Burke 23 pleased capacity.

IRON MOUNTAIN.—**RUNDLES:** Beverly of Grandtark May 23 satisfied fair house. Missouri Girl 25 pleased.

MINNESOTA

MINNEAPOLIS.—**METROPOLITAN:** Rebecca of Sunnybrook Farm May 20-25; closed season.—**BIJOU:** A Girl of the Streets 27-1, with Stanley De Wolfe, Madiya Journe, and Morris McHugh, drew well.—**DEWEY:** The Moulin Rouge Girls 27-1.—**MILES:** The Man Higher Up 27-1.—**UNIQUE:** A Wyoming Romance 27-1.—**SHUBERT:** Stock co. in The Dawn of a Tomorrow 27-1; fine co. OAKLTON W. MILES.

ST. PAUL.—**METROPOLITAN:** Rebecca of Sunnybrook Farm May 27-1; closed season; good business.—**STAR:** Dolly Dimple Girls 28-1; fair business. JOSEPH J. PFISTER.

MISSOURI

MEXICO.—**AIRDOME:** Harvey Stock co. May 20-25; fair co.; good business. Knickerbocker Stock co. 27-1.

ST. JOSEPH.—**TOOTLE:** Margaret Illington in Kindling May 20; fine co.; fair business.—**ST. LOUIS.**—**SHUBERT:** Rudolph Schildkraut May 26.

NEBRASKA

LINCOLN.—**OLIVER:** Barrow-Winniger Players in Billy May 20-25 pleased big business. Alice Lloyd in Little Miss Fix-It 23; good co. and business. Barrow-Winniger Players in The Dawn of a Tomorrow 27-1.

BEATRICE.—**AIRDOME:** Austin Players May 25 pleased fair business.

NEW JERSEY

JERSEY CITY.—**MONTICELLO:** Gotham Stock co. in Paid in Full May 27-1; excellent performances, to good business. Is Marriage a Failure? 3-8.—**HIPPODROME:** Raymond Whitaker Stock co. in A Strange Adventure; good show; fine business. WALTER C. SMITH.

CAMDEN.—**TEMPLE:** Frank Dumont's Minstrels May 27-1 pleased good business. Smart Set 28-1.—**BROADWAY:** Vaudeville 27-1; good business.—**ITEM:** Manager F. W. Faikner is considering plans for improving the interior of the Temple Theatre. JOHNSON HARTER.

NEW MEXICO

EAST LAS VEGAS.—**DUNCAN:** Haroldi May 22 pleased fair business.

NEW YORK

BUFFALO.—**TECK:** Weber and Fields Jubilee co. May 27; tremendous business.—**STAR:** Let Sarah Do It presented by the Bonstelle Stock co. first time in this country, 27-1; delighted capacity houses.—**GHEA'S:** In 1900, with Florence Nash, Minnette Barrette, and Joe Jefferson 27-1; pleased big business. J. W. B.

SYRACUSE.—**WETTING:** Ralph Keilard Stock in David Harum May 27-1 pleased big business.—**EMPIRE:** Stock co. in My Friend from India May 27-1; good business. E. A. BRIDGMAN.

ROME.—**LYRIC:** Gene Luncheon in The Spring Maid May 18 pleased good business. Raymond Smith Stock co. in The Young Mrs. Winthrop 20; fair business.

SALAMANCA.—**ANDREWS:** Henry Chesterfield Players May 20-25 pleased big business. Huntley Stock co. 28-1; best co. ever here; good business.

GLENS FALLS.—**EMPIRE:** Longacre Stock co. in Paid in Full May 27-1; entire satisfaction. Brown's in Town 3-8.

NIAGARA FALLS.—**INTERNATIONAL:** Brewster's Millions May 27-1; exceptional business. My Friend from India 3-8.

ALBANY.—**HARMANUS BLECKER HALL:** Lertall-Vaughan Stock co. May 27-1 pleased crowded house.

PENN YAN.—**SAMPSON:** Lyric Stock co. in Divorçons May 25-26; excellent co.; under direction of Edgar W. Raff.

LYONS.—**MEMORIAL:** Belgard Stock co. May 27-1; good co. and business.

HERKIMER.—**GRAND:** Pickert Stock co.

OHIO

CLEVELAND.—**COLONIAL:** Southern and Marlowe May 27-1 pleased good business.—**CENTRAL ARCADE:** Weber and Fields's Jubilee co. 28 drew packed house.—**STAR:** Monte Carlo Girls 27-1, pleased good business.—**GRAND:** James J. Morrison in The Trapping of Jimmy 27-1 and other good vaudeville drew well and pleased.—**FRISCHILLA:** Walter McPherson and co. old-time singers, headed good bill 27-1. GEORGE M. DOWNE, JR.

TOLEDO.—**VALENTINE:** Vaudeville and pictures May 27-1 pleased good business.—**KEITH'S:** Keith Stock co. in The Spendthrift 27-1 drew well and pleased.—**AUDITORIUM:** Weber and Fields 29 delighted big business. JANE CURTIS.

SPRINGFIELD.—**FAIRBANKS:** Flood and Erna, Bessie Leonard, May and Lillie Burns, Four Manning Sisters, Four Herculaner Sisters May 27-1; pleased fair business.

YOUNGSTOWN.—**GRAND:** Wright Huntington in Naughty Rebecca May 27-1; large and well-pleased house. When Knighthood Was in Flower 3-11.

LIMA.—**FAUBOT:** James K. Hackett in A Grain of Dust May 16 pleased big house.—**ORPHEUM:** Lewis-Oliver Players 20-25; good business.

NORWALK.—**GILGER:** The Flints May 27-1; S. R. O.; season closed.

OKLAHOMA

MUSKOGEE.—**OLYMPIC:** Frank North's Stock co. May 20-26; fine co.; big business.—**WIGWAM:** Howard Sisters in vaudeville 20-26 pleased good business.—**GAINTY:** Vaudeville 20-25; good business.

OREGON

PORTLAND.—**HEILIG:** Blanche Bates in Nobody's Widow May 18-25 pleased good business. Maude Adams in Chanticleer 27-1; capacity.—**BAKER:** Brewster's Millions 19-25 delighted good attendance. Deep Purple 27-1.—**ORPHEUM:** Twelve Sunshine Girls 20-25 pleased good business. Florence Roberts in The Miracle 27-1.—**ITEM:** Stock co., with Catherine Counties, opens at the Heilig 14. JOHN F. LOGAN.

PENNSYLVANIA

SCRANTON.—**LYCEUM:** Weber and Fields's Jubilee co. May 23 delighted big house.—**COLUMBIA:** Grete Meyer and the Oberammergau Players in Sundae Lieh (Sinful Love) 23 pleased good business.—**POLI:** Stock co. in The Empty 20-25. The Commuters 3-8 satisfied good houses.—**OPERA HOUSE:** Bernhard and Rejane pictures 20-25.—**INFANTY HALL:** Bank Clerks' Minstrels 28-1 pleased. H. F. HYLAND.

NEWPORT.—**OPERA HOUSE:** Six Baltons, May Bell and co., and W. J. Mills headed good bill May 27-1.—**COLONIAL:** Gavin and Flait, Holmes Trio, Hurley Troupe, and others made up a strong bill.

WOONSOCKET.—**BIJOU:** Bijou Stock co. in Out of the Fold May 27-1; good co. and business. Musical comedy season opened 3 with a series of comedies by Matt Ott.

RHODE ISLAND

PROVIDENCE.—**KEITH'S:** Deep Purple 3-8; good business.—**EMPIRE:** Held by the Enemy 20-25. The Commuters 3-8 satisfied good houses.—**OPERA HOUSE:** Bernhard and Rejane pictures 20-25.—**INFANTY HALL:** Bank Clerks' Minstrels 28-1 pleased. H. F. HYLAND.

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TENNESSEE

BRISTOL.—**COLUMBIA:** Vaudeville May 27-1, including Charles Mack, May Archer and Billie Carr, Morse and Clark, and pictures.

TEXAS

WAXAHACHIE.—**THEATRE:** Runtow's Jolly Pathfinders May 15-18 pleased good business.

UTAH

SALT LAKE CITY.—**THEATRE:** B. Y. U. Opera co. in Boccaccio May 24 pleased. Helen Ware in The Price 30-1 pleased good business.—**ORPHEUM:** Willard Mack Stock co. in The Bridge 19-25.—**COLONIAL:** The Campus 19-21; fair business. Girl and Boy 23. U. T. C. 25.—**GARRICK:** Musical Stock co. in Girl of the Golden Isle 23-25. C. E. JOHNSON.

VERMONT

NEWPORT.—**LANES:** Gity of the Underworld May 25; good house; fair co. Gay Musical 28 pleased medium house.

VIRGINIA

RICHMOND.—**ACADEMY:** Lucille La Verne Stock co. in The Prince Chan May 27-1 pleased good business.—**BIJOU:** Kinescope pictures 27-1; big business.—**CITY AUDITORIUM:** Farewell Recital, by John Powell, 31; pleased large house.

PETERSBURG.—**ACADEMY:** Paul Gilmore in The Mummy and the Humming Bird May 24 pleased light business.

WASHINGTON

SPOKANE.—**AUDITORIUM:** Indian Durbar pictures May 16-25 pleased good business. Pink Lady 26 pleased big house. W. S. McORRA.

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SEATTLE—METROPOLITAN: The Pink Lady May 19-25; box co.; big business.—**MOORE:** Over Night 19-25 drew well and pleased.—**STATTLE:** Jessie Shirley co. 12 Bobby Burnell 19-25; good business and pleased.—**BENJ. F. MESSERLEY.**

TACOMA—THEATRE: When Buntly Falls the Springs May 17-19 delisted fair business.—**PRINCESS:** Princess Stock co. in The Third Degree 19-25; good co. and business; special mention is due Florence Spencey.

FRANK B. COLE.

WEST VIRGINIA

WHEELING.—COURT: Baldwin-Melville Stock co. in Billy May 27-31, with Will Deming, Alice Baxter, and Pearl Abbott, pleased good business.

WISCONSIN

PORTAGE.—OPERA HOUSE: Marcus Kellerman Concert, with Carrell Robinson and Miss Kellerman, May 24; captivated good house.

WYOMING

LARAMIE.—OPERA HOUSE: Alabama Minstrels May 22 pleased good business. Filling Princess 11.—**ITRM:** Local business conditions best in years. City has doubled in size within very few years.

CANADA

MONTREAL, QUE.—ORPHEUM: Orpheum Players in The Lily May 27-31; big business.—**FRANCAIS:** Summer Stock co. in What Happened to Jones 27-31; good business.—**PRINCESS:** French Stock co. in Camille 27-31; last week of season.—**BIL MAJESTY:** Alice Lloyd in The Miss Fix-it 3-5.

W. A. TREMAYNE.

CALGARY, ALTA.—GRAND: May 18-19 in The Rejuvenation of Aunt May 18-19; 18-19 delighted big business. Three weeks 18-19 failed to please; light business.—**LYRIO:** Sherman and Cleveland's Musical Comedy co. 18-19; fair co.; light business.

PETROLIA, ONT.—VICTORIA: Leah Stoddard and W. L. Stewart Associate Players May 20-22 pleased good business.

MOOSE JAW, SASK.—CITY: Professor Barum, hypnotist, May 23-25 (return) pleased good business.

ST. JOHN, N. B.—OPERA HOUSE: Royal English Hand-Bell Ringers May 30, 31.

Outdoor Amusements

The Albany, N. Y., Summer parks opened May 30. Maple Beach Park will continue under the successful management of J. J. Carlin, under whose direction this resort has become the most attractive Summer park in that section. The opening bill of special features included Morok, aviator; Five Armans, Al Herman, Carrie Millie, and Jessie Bussey. Electric Park offered the following programme: Nibbles and Bordenaux, the Lamberts, Antonette Sisters, Elsie Argus, Kitty Congroff and company. Lincoln Brown is the new manager of Electric Park this season. As formerly Frank Melville, of New York, will have charge of the bookings.

Lincoln Park, Fall River, Mass., opened for the season May 30. The regular dramatic season will open the middle of June. M. R. Sheedy will open Freebody Park Theatre June 17 with vaudeville.

Rainy weather interfered with the business of the Maseppa Greater United Shows at Elgin, Ill., May 27-31. The shows are all well arranged and make a fine appearance. They opened the season at Kankakee, Ill., May 20.

Glen Island, N. Y., opened for the Summer on May 30, with several new attractions and all of the old favorites.

Capitol Beach, Lincoln, Neb., opened season May 26.

The 101 Ranch drew three good tents May 21-22 in Spokane, Wash. The Sells-Photo Circus is due there July 26, 30.

Washington Park Theatre, Bergen Point, N. J., opened May 30, under management of Edward Mason.

The Alamo Carnival company opened to fair business in Beatrice, Neb., May 27-31.

At Charles Yates's Airdome, Taylorville, Ill., McCormick's Comedians presented an excellent programme May 20-25, delighting good business.

Electric Park, in Kansas City, had its 1912 opening May 26, to the biggest crowd in its fifteen years' existence, over forty-five thousand people visiting the resort during the day. The Creators Band was the top attraction in a long list of amusements, and the big band stand was packed nightly throughout the week. During the closed season the lake in the park was drained and a new bottom of sand and gravel put in. There are now accommodations for several thousand bathers, and as the water is much better than ever before it is expected that this feature will be much more popular than ever. A good vaudeville bill in the German Village included Montambo and Wells, Imperia! Dancing Four, Lillian Sisters, Reros Brothers, all pleasing. All the best of the old attractions at the park have been reopened, while of the new concessions the Hondelette, the Frolic Swings, the Joy Ride, and the Libby Glass Blowers promise to be very popular. Sam Benjamin continues as manager, a position he has held for many years.

The Hippodrome, the big outdoor show announced some time ago to be presented at the Gordon and Koppel Stadium, Kansas City, Mo., opened to a big crowd May 26 and promised to be a decided success. The offering is a big vaudeville circus, eighteen acts being staged on two platforms, a stage and the running track in front of the big grandstand. The entertainment was all of good class and those attending seemed greatly pleased.

Large crowds visited Fairmont Park, Kansas City, Mo., May 26, and were well pleased with the entertainments offered. The bathing beach was very popular, while the vaudeville programme and the open air theatre was also well attended.

Forest Park, Kansas City, Mo., had the Conti Band for the week of May 26, pleasing good sized crowds nightly. Last showman, singing with the band, was a decided hit.

At Scranton, Pa., Luna Park opened its season May 25 to excellent business. The special attractions were an Indian Village, an Indian band and an Indian maid singer, and they all pleased. Thomas M. Gibbons, who so successfully managed the Park last season, is again in the fore. Hocky Glen Park opened the season May 30 to fine business. The principal attraction is the Crystal Dancing Hall and elaborate fireworks every Thursday night.

Forest Park Highlands, in St. Louis, Mo., opened May 26 with the Sisters Carson as headliners. Delmar Garden opens early this month with musical comedy. Marmon's Park will offer two bills per week.

Electric Park, Waterloo, Iowa, will open June 10. Herbert Parker will act as manager for the Traction Company and Professor Arch Webb will have the band, and Professor Lew Gallion will have the orchestra. R. E. Peterson, chief of concessions, and James Rashford, tickets.

Buffalo Bill and Pawnee Bill's Wild West, May 26, at Batavia, N. Y., pleased fair business afternoon performance. Evening performance canceled on account of rain and condition of lot.

The New Airdome, at Perry, Iowa, under the management of B. E. Grinnell and A. M. Hayden, was opened May 31 and was filled on its opening night and still continues to draw good business.

The Hagenbeck-Wallace Circus drew big business on their appearance in Williamsport, Pa., May 28.

John H. Spark's Shows visited Dover, N. H., May 28 and pleased very good business.

Campbell Brothers' Circus gave a good performance May 24 in Broken Bow, Neb., entertaining good business.

Manager Sauvage, of the Alton, Ill., Airdome, has introduced a new policy this season and its reception at opening night on May 27 indicates that it will prove popular. Two offerings nightly of vaudeville and pictures are to be presented and a uniform price of ten cents is admission. Two capacity houses were well entertained by Brooke and Doyle with musical comedy, the Massanette Trio of Italian Serenaders, and pictures. The Airdome has been entirely renovated and seating capacity is now 1,450.

Buffalo Bill and Pawnee Bill's Wild West pleased good business in Lyons, N. Y., May 25.

Jake Rosenthal will manage the Airdome at Dubuque, Ia., in addition to the Union Park Theatre in that city.

The Mighty Haag Shows appeared in Greenville, Pa., under canvas May 27, pleasing two good audiences.

The Casino at Spring Grove Park, Springfield, Ohio, opens with vaudeville June 16.

The season at Midland Beach, Staten Island, N. Y., was inaugurated May 30.

Mack's Model Shows opened at Glens Falls, N. Y., June 3-4. Howard H. Stearns has been engaged as general agent for these shows.

REFLECTIONS.

Klaw and Erlanger have contracted with Glen Macdonough and Ray Hubbell for a new musical play which will be produced next December and to be called American Extravaganza Abroad.

The will of the late Laura Steele Gates (Marie Stuart) was probated on May 25. She left \$5,000 to the Actors' Fund Home, \$5,000 to the Lyric in Hospital, \$3,750 each to the Rosary Hill Home and St. Rose's Home, and \$2,000 to the Home for Crippled Children. She gave \$2,500 in cash and real estate worth \$4,000 to her friend Mayne Scandia. The residue was bequeathed to her executor, Clayton White, with whom she had acted for many years in vaudeville.

An involuntary petition in bankruptcy was filed on May 25 in this city against George F. Considine by several creditors, who allege that the defendant is insolvent. The step was taken to conserve the assets.

E. H. Sothorn and Julia Marlowe will present Romeo and Juliet at the Broadway on June 17 in aid of the Actors' Fund. It will be their only local appearance this season.

At the largest theatre party ever given in Seattle, Mrs. H. Lindley and her guests at the Metropolitan Theatre between the acts on May 27, covered the stage with roses as a tribute to Blanche Bates in Nobody's Widow.

When Mama's Baby Day opened at the Broadway, Al. Johnson strolled on the stage during Lew Dockstader's act. Mr. Dockstader returned the compliment on May 28 by walking in on Mr. Johnson's turn at the

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Winter Garden. On both occasions the audiences were regaled by much impromptu humor.

An English vaudeville company, headed by Nell Korman, under management of Mandy Cohen, is slated for an American tour. The roster includes Marie Lloyd, George Mosart, Harry Weddon, and Horace Wheatley.

William Hammerstein has barred all jokes about marital matters, mothers-in-law, poor old dad, etc., at his Victoria Roof-Garden.

George M. Huguenot is at Mt. Clemens, Mich., enjoying the baths. He is planning to go into vaudeville this Summer and is preparing a sketch for his own use.

Katherine Oliver, a Scotch reader, will arrive in Spokane, Wash., July 17, to spend several weeks with friends, also giving a Chautauqua engagement at Spirit Lake, Idaho, July 19-Aug. 1.

VACATION NOTES.

Manager H. W. Piercing of the Orpheum Theatre, Lincoln, Neb., will spend the Summer in California with his wife and daughter, returning in time for opening the Fall season.

Dustin Farnum will spend his vacation in Bucksport, Me., and William Farnum may be found at Sag Harbor, N. Y.

William E. Foran closed his season with the one-act playlet, Honor Among Thieves, at Cedar Rapids, Iowa, and will spend vacation, after visiting New York, at Williamstown, Conn.

G. J. Dietz, for several years ahead of The Three Twins company, will spend the Summer at Beloit, Wis.

James Hornberger, of one of the Madame Sherry companies, is spending a vacation at his home in Bellefontaine, O., and while there is giving satisfaction as a baseball umpire.

Sherly Thompson, manager of the Grand Opera House, the Orpheum vaudeville the-

atre, and the Airdome in Mexico, Mo., is spending a two weeks' vacation at his home in Ames, Iowa, visiting parents.

Francis Byrne has been visiting relatives in Newport, R. I.

Ed. E. Long, contracting agent for a number of carnival companies, is spending a few days at the home of his parents in Taylorville, Ill.

Harold West, known professionally as Buster Brown with that company, is spending the Summer at home in Camden, N. J., with his parents.

THE SEASON'S NEW HOUSE.

Mr. Cohen is building a new theatre at Newburgh, N. Y., to cost about \$50,000 and seat 1,000 persons.

The new theatre which is being built for Pantano, in Oakland, Cal., is nearing completion and will open within sixty days.

William Waldorf Astor is to build a new \$150,000 theatre in West Forty-sixth Street, near Eighth Avenue, this city. It will seat 1,040 persons. Thomas W. Lamb is the architect.

The Bryant Amusement Company has purchased for \$100,000 a plot at Dean and Bergen streets, Brooklyn, formerly owned by Oscar Hammerstein, and will erect thereon a \$250,000 theatre to be devoted to vaudeville. Thomas W. Lamb is the architect.

Manager Sauvage has awarded contract for the erection of a new Hippodrome Theatre at Alton, Ill., to Eugene Cox, and has engaged L. Wolfenberger and Sam, architects, to represent his interests in the construction. The new theatre will include space occupied by the old Lyric and take in adjoining buildings of double width and same depth as Lyric. The new house will cover an investment of about \$25,000 and will have all modern improvements, with seating capacity of about 1,500. It will be ready for opening in early Fall.

Kindly mention DRAMATIC MIRROR when you write advertisers.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Portland, Ore., 3-5, Tacoma, Wash., 6, Victoria, Can., 7, 8, Vancouver 10, 11, Seattle, Wash., 12-15.
ANGEL, MARGARET (Louis Netherland): Oakland, Cal., 3-5, Sacramento 6, Reno, Nev., 8, Salt Lake City, U., 10-12, Ogden 13, Cheyenne, Wyo., 15, Denver, Colo., 17-19, Colorado Springs 20, Salt Lake City, 21, 22.
BATES, BLANCHE (David Belasco): Vancouver, Can., 5, Everett, Wash., 6, Tacoma 7, 8, Butte, Mont., 12.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—Indefinite.
BILLY THE KID (Carl Zettler): Pictou, Can., 5, Charlottetown 6, 7, Antigonish 8, Glace Bay 10, Sydney 11, North Sydney 13, Halifax 14, 15.
BOUGHT AND PAID FOR (Wm. A. Brady): New York City Sept. 26—Indefinite.
BUNTY PULS THE STRINGS (Cecil De Mille): New York City Oct. 10—Indefinite.
BUNTY PULS THE STRINGS (William A. Brady): Moose Jaw, Sask., Can., 17.
BUTTERFLY ON THE WHEEL (Lewis Walker): New York City Jan. 9—Indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—Indefinite.
OLIMAX, THE (John Craig): Boston, Mass., June 8—Indefinite.
CROSMAN, HENRIETTA (Maurice Campbell): San Francisco, Cal., 3-15, Sacramento 17, Marysville 18, Portland, Ore., 20-22.
DIVORCE? THE (Rowland and Clifford): Chicago, Ill., April 20—Indefinite.
END OF THE BRIDGE (John Craig): Chicago, Ill., June 10—Indefinite.
GIRL OF THE UNDERWORLD (O. E. Wee): Farmington, Me., 5, Wiscasset 6, Damariscotta 7, Waldoboro 8, Camden 10, Waterville 11, Presque Isle 12, Patten 13, Lincoln Falls 14, Presque Isle 15, Carleton 17, Houlton 18, Mars Hill 19, F. Fairfield 20, Milo 21, Lincoln 22.
ILLINGTON, MARGARET (Edw. J. Bowen): San Francisco, Cal., 2-15, Oakland 16, Sacramento 19, Eugene, Ore., 21, Salem 22, Portland 23-25.
MILLER, HENRY: New York City March 13—Indefinite.
OFFICER 666 (Cohan and Harris): New York City Jan. 20—Indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 5—Indefinite.
READY MONEY (C. H. France): Chicago, Ill., April 1—Indefinite.
ROBSON, MAY (L. S. Sire): Duluth, Minn., 5, 6, Superior, Wis., 7, Ishpeming, Mich., 8, Calumet 10, 11, Hancock 12, 13, Marquette 14, Sault Ste. Marie, Mich., 15.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—Indefinite.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—Indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Pittsburgh, Pa., 3-8, Buffalo, N. Y., 9-12.
UNCLE TOM'S CABIN (Terry's): Alden, Ia., 5, Eldora 6, Rockwell 7, Ackley 8, WARE, HELEN (Henry B. Harris): Los Angeles, Cal., 3-8, Redlands 10, Riverside 11, San Bernardino 12, Santa Barbara 13, Bakersfield 14, Fresno 15, San Francisco 17-20.
WARNER, H. B. (Lieber and Co.): Boston, Mass., April 8—Indefinite.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York City Aug. 20—Indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—Indefinite.
ALCAZAR (Belaasco and Mayer): San Francisco, Cal., Indefinite.
ANSON-GILLMORE: Buffalo, N. Y., May 13—Indefinite.
APPELL (Sim Allen): Niagara Falls, N. Y., April 1—Indefinite.
BAILEY, OLIVER D.: Seattle, Wash., March 24—Indefinite.
BAKER (George Baker): Portland, Ore., March 31—Indefinite.
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—Indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 29—Indefinite.
BELASCO AND STONE (Belaasco and Stone): Los Angeles, Cal., Indefinite.
BELGARDE, SADIE (Messrs. Mayo and Kantor): Gloucester, N. Y., April 22-June 22.
BELLows FALLS, Vt., 24—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal., Indefinite.
BLANEY (Messrs. Blaney): New York City May 6—Indefinite.
BLANEY-SPONER: Philadelphia, Pa., Sept. 15—Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 15—Indefinite.
BRINKER, UNA ABELL: Newark, N. J., May 6—Indefinite.
BROOKS, Beloit, Wis., May 20—Indefinite.
BUNTING, EMMA (Schiller Amusement Co.): Memphis, Tenn., May 5—Indefinite.
BURBANK (Olivier Morosco): Los Angeles, Cal., Indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—Indefinite.
CHAPMAN, CHAS. K.: Bayonne, N. J., May 20—Indefinite.
CHAPPELL PLAYERS (Harry Chappell): Jersey City, N. J., May 6—Indefinite.
CHICAGO (Charles H. Rosskam): Malden, Mass., May 13-July 8.
COLEMAN PLAYERS (M. Wolf): Rochester, N. Y., May 6—Indefinite.
COLONIAL (M. Hollebaugh): Hanover, Pa., May 13—Indefinite.
COLONIAL Lansing, Mich., Indefinite.
COLONIAL: Ottawa, Can., Feb. 12—Indefinite.
COLUMBIA PLAYERS (Metzger and Perger): Washington, D. C., March 18—Indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2-June 8.
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—Indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.
DOMINION: Ottawa, Can., April 18—Indefinite.
DORNER PLAYERS: Hasleton, Pa., Jan. 22—Indefinite.
EITCH'S GARDENS: Denver, Colo., June 1—Indefinite.
EMPIRE (John Pollick): Syracuse, N. Y., May 6—Indefinite.

EMPIRE (T. F. Murray): Holyoke, Mass., Sept. 4—Indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—Indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill., Indefinite.
FAIRVIEW: Dayton, O., Indefinite.
FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., June 3—Indefinite.
FERGUSON PLAYERS: Cedar Rapids, Ia., June 2—Indefinite.
GARSIDE (James S. Garside): Dubuque, Ia., May 12—Indefinite.
GAYETY: Hoboken, N. J., Dec. 25—Indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 14—Indefinite.
GOTHAM: Jersey City, N. J., May 6—Indefinite.
GRAND: Winnipeg, Man., Indefinite.
GRANGER, WILLIS (W. T. Spaeth): Bradford, Pa., April 22—Indefinite.
HALL (Eugene J. Hall): Mansfield, O., May 20-June 8, Altoona, Pa., 10—Indefinite.
HALL (Co. B. Eugene J. Hall): Mansfield, O., June 10—Indefinite.
HARRIS-PARKINSON: Bloomington, Ind., May 1—Indefinite.
HARTIGAN (W. H. Hartigan): Chillicothe, O., Indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—Indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.
HAWFIELD, PERCY: Toronto, Can., May 20—Indefinite.
HAWFIELD: Lowell, Mass., Indefinite.
HAWLEY, JAMES: Colorado Springs, Colo., May 13—Indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Rockford, Ill., May 13—Indefinite.
HILLMAN'S IDEAL (Frank Manning): Beloit, Kan., Indefinite.
HOLDEN (Messrs. Edwards and Holden): Indianapolis, Ind., April 22—Indefinite.
HOLIDAY THEATRE (J. F. Arnold, mgr.): Baltimore, Md., May 27—Indefinite.
HOBNE (P. F. Horne): Butler, Pa., Indefinite.
HOBNE: Jamestown, N. Y., May 26—Indefinite.
HUDSON: Union Hill, N. J., May 6—Indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 20—Indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—Indefinite.
JONES-DUNBAR PLAYERS: Indianapolis, Ind., April 20—Indefinite.
JUNEAD: Milwaukee, Wis., Indefinite.
KEITH (M. Pearlstein): Toledo, O., April 20—Indefinite.
KEITH (James E. Moore): Portland, Me., April 9—Indefinite.
KELLY, RALPH: Syracuse, N. Y., Feb. 26—Indefinite.
KING (Leo H. King): Paducah, Ky., May 6—Indefinite.
KING-LYNCH PLAYERS: Worcester, Mass., May 6—Indefinite.
KLIMT AND GAZZOLO (Leo D. Elsworth): Minneapolis, Minn., March 10—Indefinite.
KLIMT AND GAZZOLO: Rochester, N. Y., May 6—Indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 21-June 15.
LATIMORE-LEIGH: Roanoke, Va., May 27—Indefinite.
LATIMORE-LEIGH: Lynchburg, Va., May 27—Indefinite.
LA VERNE, LUCILLE: Richmond, Va., April 26—Indefinite.
LAWRENCE-ANDUNSKY (Del S. Lawrence): Vancouver, B. C., Indefinite.
LE MOYNE: Boise City, Ida., April 15—Indefinite.
LEWIS-OLIVER: Lima, O., May 13—Indefinite.
LEWIS-OLIVER: Springfield, O., May 6—Indefinite.
LONGACRE: Glens Falls, N. Y., May 27—Indefinite.
LYNN (Jack Lynn): Webster, Mass., Indefinite.
LYRIC: Geneva, N. Y., Indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.
LYTTELL-VAUGHAN: Albany, N. Y., March 25—Indefinite.
MAJESTIC (Lawrence Deming): Topeka, Kan., April 6—Indefinite.
MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—Indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—Indefinite.
MARGOT JEAN: Milwaukee, Wis., May 6—Indefinite.
MAY, AILEEN (Leander De Cordova): Wilmington, Del., May 6—Indefinite.
MORISON, LINDSAY: Boston, Mass., May 6—Indefinite.
MORISON, LINDSAY: Salem, Mass., May 27—Indefinite.
NATIONAL: Kearney, Neb., May 20—Indefinite.
NATIONAL (Rourke and Brown's): Auburn, N. Y., Indefinite.
NATIONAL: Montreal, P. Q., Indefinite.
NEW YORK (Col. Horne): Erie, Pa., April 8—Indefinite.
NORTH BROTHERS: Muskogee, Okla., Indefinite.
NORTH BROTHERS: Oklahoma City, Okla., Indefinite.
OPERA HOUSE (Alex. Bled): Paterson, N. J., Indefinite.
ORPHEUM: Montreal, Can., May 6—Indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa., Indefinite.
ORPHEUM PLAYERS (O. N. Sutton): Salt Lake City, U., May 12—Indefinite.
OUR: Lowell, Mass., Indefinite.
PAIGE, MARCEL (C. W. Ritchie): Jacksonville, Fla., June 23—Indefinite.
PAYTON (Corse Payton): New York City May 6—Indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 6—Indefinite.
PERKINS-BROWN (Geoffrey L. Whalen): So. Framington, Mass., April 22—Indefinite.
PHILLIPS, ALBERT, AND LITA BEAW (A. K. Pearson): Toronto, Can., May 23—Indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 6—Indefinite.
POLI (S. Z. Poli): Hartford, Conn., May 13—Indefinite.
POLI (S. Z. Poli): New Haven, Conn., May 20—Indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 6—Indefinite.
POLI (S. Z. Poli): Springfield, Mass., May 6—Indefinite.

POLI (S. Z. Poli): Waterbury, Conn., May 6—Indefinite.
POLI (S. Z. Poli): Worcester, Mass., April 29—Indefinite.
POLI (S. Z. Poli): Washington, D. C., April 15—Indefinite.
PRINGLE, DELLA: Edmonton, Can., Indefinite.
PROCTOR (Fred Thompson): Newark, N. J., May 20—Indefinite.
PROSPECT (Frank Gerston): New York City—Indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal., Indefinite.
RECAN-LEWIS: Jacksonville, Fla., May 19—Indefinite.
RICHMOND: Troy, N. Y., Jan. 20—Indefinite.
RIGNEY JACK, AND BERTHA MANN: Hamilton, Ont., May 13-July 6.
RIVERVIEW (John J. Garrity): Louisville, Ky., May 12—Indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 7—Indefinite.
SHERMAN: East St. Louis, Ill., June 3—Indefinite.
SHERMAN (Robt. Sherman): Elgin, Ill., May 15—Indefinite.
SHIRLEY-JESSIE (Harry W. Smith): Seattle, Wash., April 14—Indefinite.
SHUBERT THEATRE (A. G. Bainbridge): Minneapolis, Minn., May 26—Indefinite.
SPONER, CECIL (Blaney-Sponer Co.): New York City—Indefinite.
STODDART: London, Can., June 3—Indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo., May 26—Indefinite.
SUMMERS (George H. Summers): Hamilton, Mo., May 20—Indefinite.
THOMAS PLAYERS: Baltimore, Md., May 6—Indefinite.
TREMONT THEATRE: New York City June 3—Indefinite.
TURNER, CLARA (W. F. Barry): Williamsport, Pa., Indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Sunbury, Pa., Indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Lock Haven, Pa., Indefinite.
VAN DYKE AND BATON (F. Mack): Des Moines, Ia., May 20-Aug. 31.
VANE, MYRTLE: San Diego, Cal., Jan. 15—Indefinite.
WEST END (Wm. Jossay): St. Louis, Mo., May 26—Indefinite.
WHITESIDE-STAUBS: Watertown, N. Y., Indefinite.
WINNINGER BROTHERS: Milwaukee, Wis., Indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—Indefinite.
WORLD'S FAIR (Shipman and Kilfoil): El Paso, Tex., April 20—Indefinite.

TRAVELING STOCK COMPANIES.

CORNELL-PRICE PLAYERS (W. E. Cornell): Leonier, Ind., 27-June 8, Hart, Mich., 10-15.
DODGE, SANFORD: Moose Jaw, Can., 3-5.
DYMONT (A. M. Diamond): Marshall, Mich., 5-11.
FRANK PLAYERS (Clarence Ankings): Parsons, Kan., May 13-June 8, Vinita, Okla., 10-15, Muskogee 17-22.
FRANKLIN: (Edwin Weaver): Troy, N. Y., 3-8.
GILLETTE (J. W. Gillette): Lewistown, Mont., 1-15.
GORDINIER (E. G. Gordinier): Farmington, Ill., 3-8.
GRAHAM, OSCAR: Atchison, Kan., 2-8, Jefferson City, Mo., 9-15, Sedalia 16-22.
GRAYBILL (A. H. Graybill): Bloomsburg, Pa., 3-5.
HARVEY (Southern H. D. Orr): Clinton, Mo., 3-8.
HILLMAN: Jamestown, Kan., 3-8.
KEYES (Chester A. Keyes): Ft. Scott, Kan., 3-9, Springfield, Mo., 10-16, Pittsburg, Kan., 17-23.
KNICKERBOCKER (Eastern E. J. Murphy): Clinton, Ia., Indefinite.
KNICKERBOCKER (Western E. J. Murphy): Columbia, Mo., 3-8, Clinton 10-15.
LA PORTE, MAE (Joe McElroy): Piqua, O., 30-June 8.
LANHAM'S LYRIC PLAYERS: Alexandria, Ind., 3-8.
LEWIS: Fairmont, Neb., 4-8.
MAHER PHIL: Alexandria Bay, N. Y., 3-15.
PICKERTS FOUR (Willis Pickert): Herkimer, N. Y., 5-10, Olean 12-17.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Messrs. Aborn): Fort Lee, N. J., Indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Washington, D. C., April 22-June 8.
ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—Indefinite.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 5—Indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—Indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me., Indefinite.
CARLETON OPERA (W. T. Carleton): Baltimore, Md., June 17—Indefinite.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal., Indefinite.
ELTINGE, JULIAN (A. H. Woods): Fall River, Mass., 6.
FROBER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—Indefinite.
FLIRTING PRINCESS: Pierre, S. Dak., 5, Rapid City 6, Deadwood 7, Belle Fourche 8, Huron 10, Mitchell 11, Norfolk, Neb., 12, Kearney 13, North Platte 14, Laramie, Wyo., 15, Rock Springs 16, Pocatello, Ida., 17, Boise 18, 19, Weiser 20, Baker City, Ore., 21, La Grande 22.
GARRICK MUSICAL COMEDY (T. Fitz Gerald): Salt Lake City, U., May 13—Indefinite.
GAY MUSICIAN: Bangor, Me., 7, 8, St. John, Can., 10-15.
GLASER, LULU: Peterboro, Can., 5, Kingston 6, Ottawa 7, 8.
HANKEY PANKEY (Lew Fields): Boston, Mass., April 22—Indefinite.
JANIE, ELIZ (Charles Dillingham): Chicago, Ill., May 13—Indefinite.
JUVENILE BORTONIAN (B. Lang): Honolulu, Hawaii, May 22—Indefinite.

THE DRAMATIC MIRROR Date-Book Seasons 1911-12-13

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MACDONALD CHRISTIE (Werba and Luescher): Boston, Mass., May 6-June 8.

MAMMA'S BABY BOY (George W. Lederer): New York city May 25—Indefinite.

MANHATTAN OPERA (Geo. Loring): Elmira, N. Y., May 27—Indefinite.

MODERN EVE (Mort Sinner): Chicago, Ill., April 21—Indefinite.

MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—Indefinite.

O, YOU SCHOOL GIRLS (Warwick, N. Y., 11. Monticello 12. Ellenville 13. Liberty 14. Walton 15.

PINK LADY (Klaw and Erlanger): London, Eng., April 11—Indefinite.

PIRATES OF PENANCE (Messrs. Shubert and Brady): New York city 3-29.

POWERS, JAMES T. (Messrs. Shubert): New York city April 23—Indefinite.

QUAKER GIRL (Henry B. Harris): Chicago, May 20—Indefinite.

RICH AND CADDY (San Francisco, Cal., April 28—Indefinite.

ROBIN HOOD (Daniel V. Arthur): New York city May 6—Indefinite.

ROSE MAID (Werba and Luescher): New York city April 12—Indefinite.

SAVOY OPERA (Stewart Lithgow): Rochester, N. Y., June 3—Indefinite.

SHERMAN, JOSEPH: Detroit, Mich., May 20—Indefinite.

SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—Indefinite.

SORBIES OF 1912 (William Hammerstein): New York city June 3—Indefinite.

SPRING MAID (Werba and Luescher): Eugene, Ore., 5. Portland 6-9.

WEBER AND FIELDS'S JUBILEE: St. Louis, Mo., 8. Louisville, Ky., 1. Indianapolis, Ind., 3. Cincinnati, O., 9. Dayton 10. Columbus 11. Pittsburgh, Pa., 12. Johnstown and Altoona 13. Harrisburg 14.

WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—Indefinite.

WINTER GARDEN REVUE (Messrs. Shubert): New York city Sent. 2—Indefinite.

CIRCUSES.

BARNES'S, AL. G.: Roseman, Mont., 5. Livingston 6. Big Timber 7. Red Lodge 8. Billings 9. Forsyth 10. Miles City 12. Glendive 13.

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WELLS-FLOTTO: The Dalles, Ore., 5. Pendleton 6. La Grande 7. Baker City 8.

BANDS.

CAVALLO'S: Forest Park, St. Louis, Mo.—Indefinite.

DON PHILIPPINI: Riverview Park, Louisville, Ky.—Indefinite.

D'URBANO: Riverview, Detroit, Mich.—Indefinite.

EDOUARDE: Woodside, Philadelphia, Pa., May 11—Indefinite.

ELLEY'S: Willow Grove, Philadelphia, Pa.—Indefinite.

FERULLO'S: Delmar Garden, St. Louis, Mo.—Indefinite.

KYL'S: Riverview, Chicago, Ill., May 15—Indefinite.

NATIELLO: Pontaine Ferry, Louisville, Ky.—Indefinite.

NIRELLA: Kenwood, Pittsburgh, Pa.—Indefinite.

ORUNGO'S: Riverview, Baltimore, Md., May 12—Indefinite.

PARKER: Washington Park, Philadelphia, Pa.—Indefinite.

ROFFE (H. A. Roffe): Boston, Mass., May 27—Indefinite.

BURLESQUE.

BOWERY (M. Rosenthal): New York city 3-8.

BURLESQUE STOCK (M. Stair): Toronto, Can., April 29—Indefinite.

DARLINGS OF PARIS (Ohas. Taylor): New York city 3-8.

DOLLY DIMPLE GIRLS: Detroit, Mich., 3-8.

MERRY WHIRL (Louis Epstein): Chicago, Ill., May 19—Indefinite.

MISS MANHATTAN: Buffalo, N. Y., 3-8.

MONTE CARLO GIRLS: Chicago, Ill., 2-8.

SERENADES: Philadelphia, Pa., 3-8.

MOTION PICTURES.

HOWE, LYMAN H. TRAVEL FESTIVAL: Chicago, Ill., May 27—Indefinite.

HOWE, LYMAN H. TRAVEL FESTIVAL: Pittsburgh, Pa., May 27-June 22.

HOWE, LYMAN H. TRAVEL FESTIVAL: Cleveland, O., 2-29.

KINEMACOLOR DURBAR: New York city Feb. 19—Indefinite.

KINEMACOLOR DURBAR: Chicago, Ill., May 19-June 15.

KINEMACOLOR DURBAR: Philadelphia, Pa., May 6—Indefinite.

CARNegie ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York city May 20—Indefinite.

CARNegie ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Philadelphia, Pa.—Indefinite.

CARNegie ALASKA-SIBERIAN EXPEDITION (Co. C; P. P. Craft): Pittsburgh, Pa.—Indefinite.

RAINEY'S, PAUL J. AFRICAN HUNT: New York city April 12—Indefinite.

RAINEY'S, PAUL J. AFRICAN HUNT: Philadelphia, Pa., May 6—Indefinite.

RAINEY'S, PAUL J. AFRICAN HUNT: Boston, Mass., May 13—Indefinite.

RAINEY'S, PAUL J. AFRICAN HUNT: Chicago, Ill.—Indefinite.

MISCELLANEOUS.

MILDRED AND BOULDER (C. G. Maynard): Coleridge, Can., 7. 8. Lethbridge 10. 11. Calgary 12-15. Edmonton 17-20.

NEWWOODS, HYPNOTISTS: Auckland, N. Zealand, March 5—Indefinite.

PATERSON CARNIVAL: Ft. Dodge, Ia., 3-8.

RAYMOND, THE GREAT (Maurice F. Raymond): Yokohama, Japan, 8-15. Tokio 16-July 8. Honolulu, Hawaii, 15-20.

WORTHAM AND ALLEN SHOWS: Kensington, Ill., 3-8.

(Received too late for classification.)

HAYES, LUCY, ASSOCIATE PLAYERS: Enid, Okla., 2-8. Sapulpa 9-15. Webb City, Mo., 16-22.

HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Earle): Warren, Pa., 3-8. Bellevue, O., 10-15.

SHERMAN STOCK: Champaign, Ill., June 3—Indefinite.

RECORD OF DEATHS.

Baroness Cecilie Brockdorff, grandniece of Goethe, died recently at her castle near Schleswig, Germany, aged seventy-three years.

Josef Mueller, impresario of the Johann Strauss Theatre, Vienna, died recently in that city.

Charles H. Bradshaw died on June 2 at Montclair, N. J., of pneumonia, aged sixty-seven years. He had been prominent in legitimate drama for more than forty years and had played with Lotta, Annie Pixley, Adelaide Neilson, William Gillette and many others of note as well as in leading productions of Charles Frohman and managers of like importance. Latterly he had been successful in vaudeville.

Henry J. Campbell, lecturer and manager, died at his home, Astoria, N. Y., on June 1, aged sixty-seven. He was once manager for the late Dan McCarthy. He belonged to the Elks and the White Hats.

Edward Chapman died in this city on June 3, aged about sixty years. For nearly forty years he had been prominent as a comedian in drama and opera and had scored perhaps his most memorable success in the principal role of The Pearl of Pekin. Mr. Chapman appeared in 1872 in the first performance in America of Victorien Sardou's Le Roi Carotte, and the same year in the first performance of Round the Clock; or, New York by Dark, announced to have been written by Augustin Daly. In 1873 he was seen in Roughing It, The Count of Monte Cristo with Charles Fechter, Roy Bias, and The Wandering Jew. With the Vokes Family he played in A Bunch of Berries. In 1870 he was successful in The Little Duke and The Magic Slipper. Other appearances were in Ninety Days, Evangeline, The Girl from Paris, Monte Carlo, Adonis, The Vinegar Buyer, The County Chairman, Father and Son, and Mary Jane's Pa.

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MOTION PICTURES



"SPECTATOR'S" COMMENTS



JAMES MORRISON

A Popular and Useful Vitagraph Player.

THE interview printed on page 5 of this week's Mirror is of special moment to picture theatre managers and owners in New York city, and, to a greater or less extent, also, to those in a large number of other cities and towns. At first glance one might say that Mr. Croker bears down unnecessarily hard on motion picture halls and theatres, as distinguished from structures erected for regular playhouses, but no one who pauses to contemplate the tremendous importance of the subject under discussion will care to place himself very strongly in opposition to what Mr. Croker asserts. The fact is, and everybody knows it, picture houses in New York, and probably in most other cities as well, are not protected from fire with anything like the care and architectural and mechanical precautions that distinguish even the older of the regularly built theatres.

Is it not, therefore, largely luck that there have been no great disasters in picture house fires in America since the terrible affair in Boyertown, Pa., in 1908. The effect of that disaster was largely discounted by the fact that the building was a flimsy affair, the hall being up a narrow flight of stairs, and that the entertainment in progress was not a regular motion picture exhibition, but a special benefit show. But the same loss of life might easily occur in many other buildings even better constructed and guarded. That it has not is no proof that it may not.

Everywhere town and city authorities are passing or have passed laws to protect motion picture spectators from fire and panic, but in the meantime and regardless of such legislation, every manager and owner owes it to himself as an absolute obligation not to wait for official force to compel him to do everything in his power to protect the lives and limbs of his patrons. Not only should he welcome municipal or State regulation, even though at times it may seem unreasonable, but he should also strive to act for himself. There are countless things he can do in the way of prevention of fire and preparation to avert panics. Mr. Croker does not go into many particulars in this regard, but he points out the undeniable danger. Other authorities in later numbers of THE MIRROR will be quoted more in detail.

The ugly head of the censorship snake continues to appear here and there. The reptile is a hard one to put out of commission. An organization called the Brooklyn Young Republican Club announces its opposition to the Folk ordinance unless official censorship be embodied in the measure. How an organization calling itself a Republican Club can favor such an inconsistency as censorship under a Republican form of government, may be left to the young gentlemen to explain. Meanwhile, Rev. John P. Peters, of St. Michael's Church, New York, comes out in favor of the Folk ordinance, although he rather discounts the liberality of his position by intimating that the Folk ordinance should be passed merely because it is better than nothing and that the passage of the measure might be endangered if censorship were tacked on. We are left to infer that the reverend gentleman would like to see censorship in force if it could be had. Why is it that clergymen find it so difficult to take any other point of view than that there should be a select few of the public who should have the divine right to order the lives of the rest?

The Spectator has received numerous intimations and messages from students of the photoplay since last week, tending to show warm approval of his proposal that a dinner of the new craft be held—the suggestion being originally Mr. Gaskill's with modifications by yours truly. This "eat fest" and "talk fest," should it occur, might well be made the occasion for an all around better understanding among picture story writers, editors, critics and the like, regarding the proper development of the new art. Let it not, however, be a formal affair. Let it be without frills and swallowtails or any other refrigerating conventionality that would interfere with the free flow of wit and wisdom, should any of the participants happen to be endowed with either of those desirable qualities. Such, at least, is the wish of the Spectator, if he may be permitted to express any wishes in the matter.

The matter of playing to the front comes to mind al-



MARGUERITE SNOW

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him, intent on doing his duty, the little chap ran in such a way that he could not have accomplished his purpose, but could only keep his innocent little face directed toward the camera so that his facial expressions could be observed. One felt like spanking the boy mildly and taking a club at the director who was really responsible.

A young actor who is making an earnest and intelligent study of the photoplay with particular reference to the producing end, confided recently to The Spectator his entire agreement with the doctrine so long maintained in these columns, that the players should be disposed and directed in all scenes in such a manner that no indication whatever should be given of knowledge on the part of the players that there is any camera or any front to the picture. The absurd notion that a player must fawn about and turn his countenance fully or partly toward the camera, so that his facial expressions could always be seen, did not appeal to this actor at all. He rightly declared that a good player ought to be able to show by his back or even by his feet any strong emotion that he desired to convey. To pin everything on the working of the muscles of the face is evidence of incapacity, not to mention the betrayal it carries to the spectators that it is merely acting.



SCENE FROM "THE OUTCAST," 101 BISON 2-REEL PRODUCTION

most every time a motion picture is seen on the screen. If some uncouth, behind-the-times director—of whom there are altogether too many—has not suggested the subject by some glaring offense, the other sort of director, who appreciates the value of realism, brings it to mind by the fine skill he has displayed in the management of his scenes. A recent picture produced by one of the best companies contained a particularly bad example of camera posing that may serve as a text for a few remarks. It is called here particularly bad because a talented little boy was made to act in a manner that appeared nothing short of ridiculous to observing spectators, offending their sense of the verities, and disclosing the fact that a tender child was being wrongly taught.

The instance was in a railroad melodrama where the child was running to prevent a wreck. Instead of toddling along as fast as his little legs could carry

A gentleman connected prominently with one of the largest and most capable companies said to a Mirror representative the other day that he, and presumably his associates, placed the story first in importance in dramatic picture production. Without a strong story all else was useless, he declared, and in this opinion The Spectator joins heartily. No director, however able, and no players, however clever, can do a thing worth while without a good story to tell. The gentleman quoted above volunteered the further information that the most successful picture plays his company has ever produced, success being measured by re-orders and extra sales, have been those that depended on the story and not on the number of people employed in the picture, nor on the elaborate or beautiful scenery shown, although he added that these things helped. Of course, a director who knows his business is also an essential, just as many other things are essential, but first and above all comes

the story. For some years The Spectator has been preaching this same doctrine, which is nothing new in drama, the old saw, "the play's the thing," having been an accepted axiom time out of mind. And what is true of the drama of the stage is no less true of picture drama.

In the same conversation the fallacy of depending so much on star players was mentioned, and the case of a certain actress who was once an idol and who fell from her high estate by changing her engagement and getting into hands where she was neither given a good story in which to appear nor a good director under whom to work. Her failure was so dismal that it should have proven a lesson and a warning to all producing companies and to all stars as well. Perhaps it has been a lesson that many of them have taken to heart. Let us hope so at least.

THE SPECTATOR.

BIOGRAPH FORCES RETURNING.

The Biograph forces who have been operating from the Los Angeles studio during the past Winter and Spring have closed their work at that point and last week started for the East by way of the Southern Pacific. The company is stopping at Albuquerque, N. M., for a week or so to produce important pictures in that section, and will be back in New York a few days later, when production work will be resumed at the Fourteenth Street studio.

The new studio and administration buildings in the Bronx are not yet ready for occupancy, although work on them is progressing satisfactorily. It is expected that they will be completed during the present Summer, when all departments of the Biograph business and production will be transferred to the new home.

The laboratory building, which was the first of the new structures to be commenced, is now completed, and that branch of the production work will be moved from the old New Jersey quarters to the new building in a week or two.

MR. BLACKTON ESCAPES DROWNING.

J. Stuart Blackton, one of the heads of the Vitagraph Company, who is also Commodore of the Atlantic Yacht Club, narrowly escaped death by drowning the other day, losing at the same time his latest and fastest racing motor boat, the *Reliance*. The boat was going at the rate of forty-five miles per hour when it struck a submerged log which ripped a hole in the side of the frail craft, causing it to fill and sink almost immediately. Mr. Blackton and his machinist were left on top of the ocean as the boat went down, and owe their lives to the air-inflated cushions with which the cockpit was fitted. These served as life preservers. One passing steamer, it is said, failed to come to their rescue, but another picked them up later. The boat sank in such deep water that it is thought she cannot be recovered.

MODEL BULLETINS OF A MODEL HOUSE.

THE MIRROR has received a number of handsomely printed and bound booklet bulletins which have been circulated for Keith's Bijou, Boston, Mass. The character of the contents, describing the unique Bijou entertainments and quoting liberally from THE MIRROR, attests the artistic tastes of Josephine Clement, the house manager, and reveals the secret of her success in attracting to this model house a patronage the size and culture of which have been the wonder of motion picture exhibitors. Managers would do well to study carefully Mrs. Clement's methods.

FILLING A LONG-FELT WANT.

J. J. McFadden, manager and proprietor of Dreamland, Renovo, Pa., has secured American and Canadian patents



RICHARD V. SPENCER

Photoplay Editor of the Bison Company

for his invention of a lantern slide typograph. This little machine typewrites on glass slides advertisements and any other items which may be desired to flash on the screen, and would seem to be something that will fill a long-felt want in motion picture houses. Mr. McFadden expects to place this machine on the market in a very short time.

HELEN GARDNER PICTURE PLAYERS.

The ambitious plans of the Helen Gardner Picture Players call for special attention. This new company, at present allied with none of the existing film movements, proposes to adopt an entirely new and independent policy, making a specialty of large productions of five and six reels, to be featured, and exhibited as regular theatrical attractions. A studio is now being fitted up at Whitestone, Long Island, where extensive grounds and a suitable building well adapted for the purpose were found available. A complete laboratory and studio plant is being put in, and the company of players with which Miss Gardner is being surrounded will commence rehearsals, it is promised, within two weeks. The first production will be an elaborate picture drama, *Cleopatra*, with Miss Gardner in the title-role. The picture play is from the talented pen of Charles Gaskill, who is associated with Miss Gardner in the venture.

Miss Gardner has already gained a wide and enviable reputation as a motion picture star, and it is being freely predicted that in this more pretentious field of picture playing she will win greater and more substantial honors than in the past.

LITIGATION OVER WILD WEST FILMS.

Supreme Court Justice Gerard, of New York, reserved decision on an application of William F. Cody ("Buffalo Bill") and Gordon W. Lillie ("Pawnee Bill") for an injunction restraining Patrick A. Powers and Pitay P. Craft from using moving pictures that the plaintiffs

posed for. They are asking \$25,000 as their share of the proceeds from the pictures now in use in theatres.

According to the plaintiffs, a contract was entered into between the parties now in litigation in June, 1910. Craft and Powers were to have the right to put on small moving picture plays of Western scenes in which "Buffalo Bill" and "Pawnee Bill" were to pose, and were to receive \$25,000 and a percentage of the profits. As a result of a dispute over certain payments, Cody and Lillie refused to act any more, and they were sued for \$1,000,000. This suit was settled. Now the plaintiffs allege that contrary to the new agreement Powers and Craft have placed on the market 8,000 feet of film under the name of the Buffalo Bill and Pawnee Bill Film Company. The plaintiffs maintain that these films will lessen the demand for future pictures and will deprive them of their profits.

VESUVIUS CRATER MOTION PICTURE.

It is reported from Naples that Professor Melladra, assistant director of the observatory on Mount Vesuvius, has made another descent to the bottom of the crater and that he was accompanied by a cinematograph operator, Rainoldi, who photographed the emission of vapors and other phenomena, which have hitherto been imperfectly observed owing to the danger of a close approach to the crater.

MOTION PICTURES OF THE HEART?

Dr. I. Seth Hirsch, the X-ray expert of Bellevue Hospital, before sailing on the *Kaiserin Auguste Victoria*, of the Hamburg-American line, to study during the Summer months in X-ray laboratories at Berlin and Vienna, told a New York *Sun* reporter that he has applied for a patent for a moving picture apparatus which will take at the rate of one hundred a minute X-ray pictures of the heart or other human organs in motion.

BILL TO BAR FIGHT FILMS.

Wednesday of last week Representative Roddenberry, of Georgia, introduced in the House at Washington a resolution to prohibit the interstate transportation of moving picture films of prize fights. He admitted it was intended to prevent a reproduction of the Johnson-Flynn fight at Las Vegas, N. M., July 4.

"FRENCH SPY" BY VITAGRAPH.

The next of the big special subjects to be issued by the Vitagraph Company will be *The French Spy* in three reels. It will be released through the General Film Company June 17, and should prove a most attractive picture for feature purposes.

ANOTHER IMP FEATURE COMING.

The success which has attended the Imp feature production of *Lady Audley's Secret* has caused that enterprising company to prepare for the production of another big photoplay of similar character. The title of the next feature has not been announced.

PATENTS COMPANY FILES BRIEF.

It is reported that the Motion Picture Patents Company has submitted a brief to Attorney General Wickham in Washington to refute any suspicion that there is a motion picture trust in violation of the Sherman anti-trust law.

MANAGER GANE DENIES IT.

Manager Gane, of Gane's Manhattan, denies positively a published story that his house would be closed within a few weeks and the structure turned into a store and office building.



SCENE FROM "MARTIN CHUZZLEWIT."

Edison Three-Reel Feature Subject, for Release June 10
Harold Shaw and Marion Brooks



SCENE FROM "CALLED BACK."

Thanhouser Two-Reel Feature for Release Soon
James Cruise and Flo La Badie

LETTERS AND QUESTIONS

Answered by "The Spectator"

"For Dramatic Honor," of San Francisco, offers the suggestion that in answering inquiries regarding players the initials only of the players be given. "Your correspondents will know who are meant and will appreciate the replies just as much," says this reader, "and no one then can be accused of any attempt to secure cheap advertising." It might be replied to this that it would be just as well in that case and much cheaper to answer inquiries by mail. The theory upon which this page has been conducted in that what one person asks about others also will want to know. The "cheap advertising" evil can be guarded against with reasonable care. "For Dramatic Honor" continues:

I have no personal interest in the matter, as I very rarely attend any kind of show, being so restless that it is almost torture for me to sit through a performance, nor am I even remotely connected with or related to any one in the profession; but I have a very rabid moving picture fiend in my own household who takes *The Mision* solely for that portion of its news, and it is by occasionally picking up the paper and glancing through it that I have read the letters I refer to. I fully agree with you that the moving picture world should receive proper recognition in any dramatic paper and that its members should be given praise or criticism according to their deserts, but every possible care should be taken to eliminate anything like self-sought adulation or attempts of matinee-idol worshippers to obtain favorable write-ups for their favorites.

If "Bertha and Ida," of Toledo, Ohio, had omitted that cheap slang, "Oh, you James Cruise," their letter regarding him might have appeared in these columns. The Spectator trusts that the two young ladies in question will continue to be "constant readers" of *The Mision* and that they will learn in time to write and speak with greater refinement of expression, as undoubtedly becomes them.

"H. R.," of New York city, writes that he has been a *Mision* reader for some time and is "very happy to be able to say" that he has succeeded in getting nearly all his friends to read it also. He adds that they all think *The Mision* excellent. Then he breaks into these halting lines, referring to Niobe Moore, of the Kalem:

The Kalem girl is charming, and fair as the flowers in May,
Her eyes are the sweetest upon the screen; they have stolen my heart away.

He doesn't mean this past May, does he?

"E. J. L.," of Chicago, referring to a recent reference in *The Mision* to fake scenario schools, declares that these schools are not the only things picture story writers "have to watch out for." He asserts that "some of the editors of some of the biggest film companies in the United States" are worse, and that he speaks from personal knowledge, his personal knowledge appearing to include two editors who, he alleges, "make a good deal of money on the side by rewriting scenarios which are not worth while, and the poor 'suckers' are money out." If the scenarios are not worth while how can the original authors be out anything, and how could anybody rewrite them and "make a good deal of money?" There have been cases, however, where editors have stolen stories of real value from submitted manuscripts, but The Spectator believes that these cases are few and that the culprits must in all cases be found out and disgraced in the end.

W. Archer Burton, of Salisbury, Md., disagrees with two *Mision* reviews, which is not bad when one comes to think of it, as *The Mision* publishes about three thousand picture reviews each year. Mr. Burton says:

Beat at His Own Game is, to me, a very cleverly acted little comedy. Your reviewer, however, does not seem to agree with me, and no wonder, for the most subtle meanings have entirely escaped him, the last but not least of these being that instead of the girl tearing the wig from the head of the masquerader, as he saw it, the wig is knocked off by accident, and naturally when she discovered that instead of a girl it was a man whom she had been fondling so extravagantly she was a little shocked.

The second film, which to my mind receives undue praise, is entitled *The Duel*. It is very badly acted, except in a very few cases, and the details are badly managed, particularly where the wife enters the room and the intruder has to hide. Really, one would think that the manager might have thought up some more original scheme than that very obvious and convenient screen, and then, too, the wife was so very careful not to notice the box on the

table, and her husband's stealthy movements before she had quite reached him.

This reader also wants to know in what form photoplays are written. They are written briefly, describing only the action in each scene or change of scene, without dialogue, numbering the scenes in sequence as they are to be shown on the screen. A cast of characters and a synopsis of the story in 200 or 300 words should precede the photoplay proper. For more particulars, buy Epes W. Sargent's book on the photoplay. It's a wonder he doesn't advertise it in *The Mision*.

"C. E. C.," of New York, objects to the employment of any amateurs by film companies. Why shouldn't amateurs be permitted to enter the acting profession through the motion picture companies as well as through the regular stage? They must become professionals somehow, if the ranks of the players are to be recruited at all, unless we except the stage children who, as the saying goes, are born on the stage. But then "C. E. C." may be mistaken about the particular actress he refers to being an amateur. Some professionals act like amateurs.

"E. J. H.," complains because the inquiry editor of a contemporary does not answer questions with sufficient courtesy. However, this is not for The Spectator to comment on. He has quite enough trouble keeping his own temper. Questions: (1) No, Miss Lawrence is not back with Lubin. She heads her own company, the Victor, in the Sales Company independent group. (2) Mr. Johnson is with Lubin.

"A. V. M.," of New York, thinks The Spectator failed to see his joke about the child of a certain actor. Sometimes The Spectator prefers to appear dumber than he is—if such a thing be possible. Question: The difficulty which the exchanges have in distributing films to the various theatres which they serve in a manner to satisfy everybody, is almost insurmountable. It seems strange, however, that an Arthur Johnson film would ever be left idle, as this reader says was repeatedly stated by a certain exchange. Possibly the exchange employee who answered the phone gave that reply to save the trouble of looking it up. A letter giving the facts might be written to the General Film Company.

R. A. Trudeau, manager of the *Scenario Magazine*, writes to say that his publication is no longer in sympathy with the A. S. W. A., an alleged organization of photo-playwrights in Philadelphia. Mr. Trudeau states that the chief purpose of his publication is to publish each month information regarding the character of manuscripts wanted by the different companies.

"Bennie," the ever watchful, writes that it was Clarence Elmer who played the part of the fencing master in *Honor and the Sword* (Lubin).

"A. S. G.," of San Francisco, writes on "make-up" and hanging hair, as follows:

I am taking this opportunity to ask your candid advice, Mr. Spectator, on some things that have been puzzling my brain lately. Why do some of the favorites of the picture world—Warren Kerrigan, Carlyle Blackwell, Edwin August, and many others whom space prevents naming, apply such stunning "make-up" to their countenances? Now it's bad enough for the ladies, especially the Biograph damsels, to go to the extreme in the matter of "make-up," but it is inexcusable in the cases of gentlemen; and hereafter no actor who has a face like a ghost, eye black as night, with lips of the same color, is my (and a great many other folks') favorite. Never!

In regard to the hair hanging from the heads of the girls in Western pictures, I want to know what you, Mr. Spectator, think of the matter. Yes, this question was discussed in a previous issue of *The Mision*. I disagree on one part of the question. Alice Joyce is said to be the only actress who can afford to wear her hair hanging. This is a mistake. No actress who appears over eighteen (and I wonder if there are any under that age) is excusable for wearing her hair down her back. The one actress who has the most beautiful hair, in my opinion, is Florence Lawrence, and I have never seen her hair hanging except in "kid" parts.

The "make-up" question is one that should be discussed and discussed until less "make-up" is permitted in pictures. "Make-up" is as out of place when it is obvious and not called for by the part, as any other failure to attain realism. On the matter of hair hanging down the back, The Spectator confesses he is no authority—only he would mildly suggest that it is the duty of the actress always to wear her hair in harmony with the character she is playing, regardless of good looks or style.

Otherwise the fair ladies will have to fight out this matter among themselves.

"C. G. P. C.," Detroit: (1) The Majestic Studio is at 540 West Twenty-first Street, New York. (2) Max Linder is with the Pathe French players, known as C. G. P. C.

"J. B. G.," Detroit: (1) Wallace Reid was the larger of the two actors who took the parts of girls in the *Vita-graph Diamond Cut Diamond*. (2) Hazel Neason is now with the Kalem Company. She was in *Her Convict Brother*, released May 22.

"M.," Taunton, Mass.: (1) The part of Silver Moon in *The Battle of the Redmen* (Bison) was Anna Little. (2) The invalid father in *Flying to Fortune* (Thanhouser) was Joseph Graybill, and the girl was Florence La Badie.

"L. R.," New York city: (1) Virginia Chester played the leading part in *The Horse Thief* (Pathe). (2) Elizabeth Burbridge was the lead in *The Price of Gratitude*. (3) *Photography* is published from the Monadnock Building, Chicago, Ill. (4) The Geneva movement is the "star wheel" in camera mechanism and is common to many types of cameras.

GAUMONT CHANGES DATES.

The Gaumont Company announces a change in its release dates from Sundays and Thursdays as heretofore to Tuesdays and Thursdays, commencing with the week of Tuesday, June 11, on which date is released *Nanine*, the Artist's Wife, a one-reel black and white production. The change from Sunday to Tuesday allows an improvement in the weekly programme of the Film Supply Company of America by offering some of the Gaumont hand-colored, lion pictures and two-reel features in the fore section of the week.

NO LICENSE NEEDED FOR HOTEL SHOWS.

As the result of a test case brought into the County Court of Brooklyn, N. Y., under Judge Nieman, it was decided that hotel keepers had the right to exhibit motion pictures in connection with their hotels without paying the usual fee for a "common show" license. The case was brought up by Herman Wache, a proprietor of a hotel at Coney Island, where he had been fined in the municipal court for running a motion picture show without a license.

NESTOR GETS INDIANAPOLIS AUTO RACE.

After the recent meeting of exchange men in Cincinnati, David Horsley made a trip to Indianapolis, where he took pictures of the International Auto Race. He had with him six cameramen, who were able to secure many excellent views at various points along the line.

GEM'S FIRST RELEASE.

For the first release of the Gem Company, George Nicholls, the director, is putting out a two-reel subject entitled *Princess Lorraine*. It is scheduled for June 11, and is said to be an excellent spectacular subject of the sixteenth century.

FLORENCE LAWRENCE'S COMPANY.

The numerous admirers and friends of Florence Lawrence will be pleased to learn that she is back at work as the head of her own company, which will be known as the Victor. The company has been organized by H. L. Solters, a director of long experience and exceptional ability; P. A. Powers, and Joseph Engle, the last named also associated with the Rex Company. Giles B. Warren, scenario editor, will hold that position with the Victor. The studio is in the same building with the Rex Motion Picture Company, Forty-third Street and Eleventh Avenue. The first release with Miss Lawrence will be issued on June 14 and will be entitled *Not Like Other Girls*. Owen Moore will play the leading male role.

JOAQUIN MILLER AND SELIG'S "COLUMBUS"

At San Francisco the presentation of the Selig production depicting the landing of Columbus proved the occasion for the return appearance in vaudeville of Joaquin Miller, the "poet of the Sierras," who recited his poem, "Columbus," and received generous applause.

GOSSIP OF THE STUDIOS

HARRY CASHMAN, the popular comedian with the Essanay Eastern Stock company, received the highest compliment possible some few days ago when a letter came to the Essanay office from a lady residing in Baltimore. She said she had seen Essanay's comedy, entitled *Getting a Hired Girl*, and had recognized the "actress" playing the part of the discharged servant girl as a lady friend for whom she had been searching over seven years in all the large cities of America. The following is from her letter: "This is the second time I have seen the same face in your films. The other picture she took the characters of a washerwoman. She is a tall, large featured, heavy woman, and quite suits the parts of maid and washerwoman. Please be kind enough

to give me the name of this party, as I have been very much worried over her disappearance." The truth is that Mr. Cashman is the lady who played the part of Bridget in the film.

DAVID MILLER, late director for the Majestic, has been up in the hills on a vacation.

"DADDY" RICHARDSON, as he is affectionately known by his fellow-players, is a member of the Selig Western force, will play the principal part in a Western photoplay of the Concord-coach days, now being prepared by Director Huntly at Selig Pacific Coast studio. "Daddy" Richardson long held down one of the most dangerous drives of the mining days—a night run out of San Andres to the mines with Wells Fargo Express in addition to many wealthy passen-

gers, so that his stage was usually tempting bait for Black Bart and other famous highwaymen of the region. The stage always traveled under heavy guard of express messengers. The reproduction of "Daddy's" life in those days is not, however, a wild and woolly tale of road agents and other crude happenings, but a pretty bit of sentiment, showing youth, love and reminiscent old age in charming proportion. Both the famous Selig stage coaches are used. These stages are genuine relics of the days and the route pictured on the film.

JOSEPH SULLIVAN, for many years leading man at the old Bush Temple Stock, has joined the new American Film Stock company as producer.

MIGNON ANDERSON is proving a notable

success in leading parts with the Thanhouser Company. Her portrait appears elsewhere.

VATICAN SANCTIONS PICTURES.

At the request of a number of American bishops the Vatican has authorized exhibitions of pictures in the Catholic churches, provided the subjects be of a religious character and the sacred host be removed during the performance.

FILMS REPLACE "MAMA'S BABY BOY."

The Kleinschmidt Artistic pictures have replaced *Mama's Baby Boy* in the Broadway Theatre, having been moved over from the Maxine Elliott.

NAT GOODWIN DISAPPOINTING.

Review of His "Oliver Twist" Production in Five Reels—He Needs Picture Experience.

Oliver Twist (General Film Publicity Company).—To the many friends and admirers of Nat C. Goodwin this five-reel subject featuring this artist may prove interesting, but even to those most closely associated with the artist they will be rather disappointing, provided they are at all familiar with present day motion picture standard and technique. The well defined action of the best motion picture actor is wanting throughout. One misses Mr. Goodwin's powerful expression of voice, which had so much to do with his great success in the stage production, and the deficiency is not supplied by picture acting. In fact, the film resembles very closely a photographed stage play with more frequent change of scenes, of course, and titles thrown in to explain salient points of the drama, which should have been expressed by the action of the photoplay itself or by the expression of the players. The drama on this very account has received little development in cause and effect, and consequently its points are not dramatic in making its points. The film division is also particularly bad in this respect. Instead of leading up to a dramatic climax, such as is found at the end of the act of a play, the producer has found a convenient place to stop and stopped accordingly. It is a picture which requires great care as well as opportunity in mechanical effects in lighting and staging, but no attempt has been made to use these available accessories to motion picture production. In fact, there is not even the semblance of night. The picture, however, has interest, but no doubt it should teach that if players of note are to enter film production it is necessary that they study and employ the art and technique of the picture, which at its best is decidedly removed from the stage. C.

ECLAIR CLAIMED BY BOTH SIDES.

Both the Motion Picture Distributing and Sales Company and the Film Supply Company of America claim the Eclair release. It was announced last Friday that the Eclair company had become a part of the Universal Manufacturing Company and would continue to release their productions through the Sales company, as they have been doing in the past before the division in the ranks. On the other hand, the Film Supply Company claims a contract for distribution of this company's films. In speaking of the matter, Harry Raver, manager of the Eclair, and secretary of the Supply company, declared that the position of the Eclair company at present is strictly a neutral one, awaiting the arrival of President Jourjon in Paris, when a definite decision will be made at a coming director's meeting, to take place about June 5. In the meantime it remains for exhibitors and exchange men to await future developments and act accordingly. With the exception of the Eclair announcement, no new developments are given out. Each company seems actively engaged in establishing its own campaign, while little is said on either side.

THE FOX APPEAL.

The cheerful idiot who practices law in the columns of a motion picture periodical gravely declares that the appeal of the Greater New York Film Rental Company from the Supreme Court decision denying an injunction against the Patents Company "was not dismissed at all, but was duly heard before the Appellate Division, which affirmed the judgment in favor of the defendants rendered by the court below." If this was not in common language a dismissal of the appeal after a hearing, what was it? The learned counsel for the motion picture paper referred to should study common sense before trying to quibble over stilted legal phraseology. The Mission was also correct in stating that the threat has been made to carry the matter eventually to the United States Supreme Court if necessary. It is now before the New York Court of Appeals.

COMET RELEASES.

The Comet releases through the Film Supply Company are now Monday and Saturday. The release announced for Monday, June 10, is entitled *The Isle of Strife*, and concerns the recent disturbances in Cuba. The story deals with the demand of the black man to have an equal voice with the white man in the government. The film contains many interesting scenes of the island, including a panoramic view of Havana Harbor, the Havana Cathedral, and a carnival on the Prado.

"THE MIRACLE" IN THE METROPOLITAN.

A. H. Woods, who has the American picture rights for *The Miracle*, a spectacular representation, produced last season at London by Professor Reinhardt, author of *Samuray*, announces that it will be exhibited in the Metropolitan Opera House, commencing in September. Music by an orchestra of fifty will be a feature of the exhibition.

CHANGE IN NESTOR RELEASE.

The Ranch Girl's Choice, a Nestor Western, scheduled for release on Friday, June 7, will not be released until the following Friday, June 14. Owing to a change in programme, there will be no Nestor release on June 7. The Nestor release days are now Monday, Wednesday, and Friday.

CLASSIFIED M. P. ADVS.

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FOR RENT—Empire Theatre, Watertown; capacity 800; stage scenery; centrally located; elevated seats; machine in house; 10,000 population; factory city. \$75 per month rent or will take tabloid stock companies on percentage. For Sale—Moving Picture Theatre; 11,000 population; \$1000-\$500 down. Moving picture films, \$2.50 to \$10 per reel; two reels Enoch Arden, \$25; Colleen Bawn, three reels; Compensars, \$15. For Rent—12,000 feet film, \$12 weekly; one shipment posters and songs free. H. Davis Watertown, Wisconsin.

FOR SALE—Edison moving picture machine, fine condition, price right. Nash and Graves, Wolcott, N. Y.

FOR SALE—Film, \$2.50 to \$5 reel. Lady Mary's Love, three reels, \$150. The Girl and Her, three reels, \$150. Celebrated Case, two reels, \$40. Machines: Used, \$35; new, \$100. Folding organ, \$25. For Rent—Special features. Send for list. Twelve thousand feet of film weekly, \$12. One shipment, we pay express one way, posters and songs free. H. Davis, Watertown, Wis.

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WE BUY, rent and sell films, machines, accessories, transformers, etc. Write for our low summer rates for film service. Progress Film Exchange, 117 3d Ave., New York.

ESSAY TO USE MONOLITH DISCOVERY.

Word was recently received by the Essanay Company that a huge monolith has been unearthed in the capital city of Mexico during excavations. The stone has the form of a plumed serpent, and is thought to have been one of the corner-stones of the ancient Aztec temple of Tenochtitlan. For years experts have been delving in the ruins of the old city to determine exactly where the ancient temple stood, and the find has been turned over to the national museum, where a committee will be chosen to study the place of its discovery and endeavor to determine the temple's site. The Essanay Company, after much trouble, have managed to secure a duplicate of the plumed serpent, and it will be shown in its proper adornment in their mammoth production of *The Fall of Montezuma*, a Tale of the Conquest of Mexico, which will be released in three reels, and is declared to be one of the greatest film-pageants ever attempted.

THANHOUSER "CALLED BACK."

Hugh Conway's novel, "Called Back," has been placed in two reels by the Thanhouse company, and the release date is announced for June 21. It is declared to be a very realistic and gripping picture production, especially in depicting the English atmosphere in the first reel and the Italian atmosphere in the second. All unpleasant features have been consistently eliminated. Accordingly many of the unpleasant characteristics connected with the part of Gilbert Vaughn as it appears on the stage are lightened and one is able to follow the efforts of the blind man to locate the house in which the fatal quarrel occurred, with exceptionally keen interest.

ANOTHER BIG SELIG COMING.

Manager James L. McGee, of the Selig plant at Los Angeles, spent the last week of April in San Francisco, making final arrangements for a spectacular three-reel production shortly to be put on by the Western forces. This production of one of the most widely known melodramas will require the entire strength of the three Los Angeles companies and hundreds of extras. A great outlay of special costumes will be necessary and a full-rigged ship will be chartered, on which to make shipboard scenes on the open ocean outside the Golden Gate. Colin Campbell will direct.

"NEVER TOO LATE TO MEND."

The next Imp two-reel feature, referred to elsewhere, will be *Never Too Late to Mend*, Charles Reade's novel of Anglo-Australian life. It is declared to be a film full of intense situations and thrills.

ENTIRE "101 RANCH" IN ONE PICTURE.

In the first single release of the Bison company, entitled *Memories of a Pioneer*, the entire Bison company will appear, including the outfit of the "101 Ranch." It is declared to contain many noteworthy scenes of early pioneer struggle and to possess a wonderful scenic beauty. The film will be released on June 11.

THE HOUSE OF SELIG

June 17th

The Professor's Wooing

The heart romance of an island maid and a struggling professor, whose love was at last rewarded.

About 1000 Ft.

June 18th

The Captain of the "Nancy Lee"

An unusual comedy drama of seafaring life. One of the best laughing hits of the year.

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De Lux contact negative photographs of all popular Selig Players, now on sale. \$0.15 each or \$1.50 per dozen. Not reproductions but real photographs, made by the country's best artists.

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June 20th

In Exile

A picturesque drama of love and duty. Produced in beautiful orange-blossom land.

About 1000 Ft.

June 21st

Sheep Shearing in New Mexico

An entertaining educational film with picturesque features. About 500 ft. On the same reel with

The Katzenjammer Kids No. 8

The arrival of Cousin Otto. In which the world famous comic supplement characters perpetrate many new and amusing pranks.

About 500 ft.

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LICENSED FILM RELEASES.

Monday, June 10, 1912.

(Bio.) A Temporary Truce, Dr.	1000
(Kalem) Making Photoplays in Egypt.	1000
(Voca.) A Windy Day, Com.	1000
(Pathe) Pathe's Weekly, No. 24, 1912.	1000
(Ton.) The Price of Art, Dr.	1000
(Selig) Lulu's Doctor, Dr.	1000

Tuesday, June 11, 1912.

(Edison) Ten Days with a Fleet of U. S. Battleships, Naval.	950
(Essa.) The Mis-Sent Letter, Com.	1000
(C. G. P. C.) Trap of Death, Dr.	1000
(C. G. P. C.) Cavalry Test Marches in Belgium, Mil.	1000
(Cines) A Soldier's Heart, Dr.	710
(Cines) Messina as It Is Today, Sc.	250
(Selig) The Old Stage Coach, Dr.	1000
(Vita.) Pandora's Box, Com.	1000

Wednesday, June 12, 1912.

(Edison) The Angel and the Stranded Troupe, Com.	1000
(Edison) Percy's First Camera, Com.	330
(Edison) Making Silk Hats, Ind.	495
(Edison) Through the Saskatchewan, Sc.	175
(Kalem) The Gun Snatchers, Dr.	1000
(Lubin) Fire and Straw, Fr.	1000
(Pathe) Any Old Clothes, Com.	1000
(Vita.) Yellow Bird, Dr.	1000

Thursday, June 13, 1912.

(Bio.) Neighbors, Com.	1000
(Bio.) Katchum Kato, Com.	1000
(Essa.) The Honeybug's First Quarrel, Com.	1000
(Lubin) An Indian's Gratitude, Dr.	1000
(Mellie) Ghosts at Circle X Camp, Com.	1000
(Pathe) A Redskin's Appeal, Dr.	1000
(Selig) The Vision Beautiful, Dr.	1000

Friday, June 14, 1912.

(Edison) The Prisoner of War, Dr.	1000
(Essa.) The Passing Shadow, Dr.	1000
(Kalem) The Girl Strikers, Dr.	1000
(Selig) Goady Goody Jones, Com.	500
(Selig) Katzenjammer Kids No. 7—They Are Unwilling Scholars, Com.	500
(C. G. P. C.) Fentia's Escapades, Com.	1000
(C. G. P. C.) Catching Crocodiles on the River Nile, Ind.	1000
(Vita.) The Light That Failed, Dr.	1000

Saturday, June 15, 1912.

(Edison) How Father Accomplished His Work, Com.	970
(Edison) Kitty's Hold-Up, Com.	430
(Essa.) Western Hearts, Dr.	1000
(Cines) Leah, the Telephone Girl, Com.	570
(Cines) Venice, Italy, Sc.	450
(Lubin) Her Gift, Dr.	1000
(Pathe) Niagara Falls, Sc.	1000
(Vita.) Days of Terror, Hist. Dr.	1000

David Tobias, of New York city, and G. H. Tobias, of Corning, N. Y., have leased the Alrdome, Elmira, N. Y., and will open with pictures about June 15.

Reviews of Licensed Films

Her Better Nature (Eclipse, May 22).—Even the maudlin nature of the theme cannot suppress the interest in this well executed drama. One weak situation alone mars the lucidity and impressiveness of the picture, and that situation suffers from vague acting and not from poor construction. The incident in mind is where the nurse has determined to kill the child in revenge by an overdose of medicine. The turning point in her mental attitude toward the child is not properly emphasized by forceful objective action. One realizes obscurely, after a time, that she has retracted her evil decision, but the crisis in the drama at this point is not strongly enough suggested. Jane is renounced by Maran because of her father's financial disrepute. Maran then marries another woman, despite the justifiable agony which the act occasions his former fiancée. Later, when his child has fallen ill, he sends to an institution of prominence for a trained nurse. Jane, who, after her father's death, has become a nurse, responds to the call. In a very novel conceived scene, Jane discovers the identity of the father of her little patient. He is no other than Maran, and the thirst for revenge on the man who ruined her happiness obsesses her. In a rather weak scene, she crushes the sinful desire to harm the child and departs from the house, after having scathingly rebuked Maran for his inconstancy. The play is wholesome, in that it reveals the victory of good over evil in a woman's nature.

The Jumping Champion (Eclipse, May 22).—MacMoreland, the noted European leaper, is seen executing a series of very difficult leaps in this picture. Running down an inclined plane, he leaps over single individuals, automobiles, lines of men and ranks of soldiers with fixed bayonets.

The Triumph of Right (Vitagraph, May 27).—The triumph of right comes rather through an accident than through a great human struggle and conquest, but it makes a very human story, in which the clash of human emotions are dramatically involved and vividly portrayed by a capable set of actors. The role of the gambler, who always played square, is enacted by George C. Stanley. Anne Schaefer is his wife, and the daughter is played by Mildred Harris, a capable and interesting little actress, but one inclined to be a bit beyond her years and accordingly theatrical. Robert Thornby is the "bad man," and brings his customary vigor to such a role. He is the gambler, who cheated at cards, but was prevented from injuring the square gambler by the entrance of the latter's little daughter, who had come to tell him that his wife was dying. He found no medicine at home, and proceeded to town to get some. Outside he met the other on a horse he had evidently stolen, and he compelled the man to give up the horse. Thus this gambler sought revenge by claiming that he was the thief, but when the sheriff and his men traced him to his home, and learned the state of affairs, the sheriff suddenly became sentimental, and concluded he would not take the man. The real thief was

discovered by the bathhand he had dropped. It is not explained just how the square gambler was able to buy medicine. He had gambled away his last cent.

The Lost Hat (Selig, May 24).—There is certainly clever ingenuity displayed in this little comedy conception, and its amusement contained in the idea and its development as well as rather new. A man with a new hat duly initiated takes a railroad journey. The hat blows out of the window, and in leaving the train he takes the hat of an old gentleman which resembles his own. Both men registered at the same hotel. During the night the man with the wrong hat came back to the hotel in a condition in which no self-respecting gentleman should be. He walked into a lady's department, which does not speak well for the management of the hotel, as his key seemed a perfect fit to the lady's door. In the following hurry he left behind the hat belonging to the innocent old gentleman in another part of the hotel. When it was found and the initials thereon discovered, naturally the owner was considered to be the guilty party. The tramp, who had found the other hat by the railroad track, then walked into the hotel and then walked out again with something which did not belong to him, but he left the hat behind. Thus the real owner was considered to be the guilty man in this case. Both men, however, were relieved from their embarrassment by the return of the tramp in the arms of the law.

The Katzenjammer Kids (Selig, May 24).—They are out again and make fully as lively a time for the spectator as for "Mommer" Katzenjammer, the Captain and Uncle Hemi. The Captain attempts to entertain an old friend, the leader of a German band, but the kids ruin the drum and fill the brass horn with water. Then they are spanked and do a lot of other things, and then are spanked some more.

The Fighting Dervishes of the Desert (Kalem, May 27).—This is the first of the Kalem dramas produced in Egypt, and it proves itself eminently spectacular and very much of a novelty, since it introduces many remarkably interesting backgrounds of Egypt as well as customs. These include the whirling dervishes, the temple of Laxor used two hundred years before Moses, and in the first scenes the manner of irrigating the land, while the scenes around the Contic village and the desert are likewise both noteworthy and interesting. The story, which gives the fighting dervishes an ample opportunity to display their various customs and ability at fighting, deals with the love of an Arab sheik for the daughter of a Christian. He meets her at the well, where a romance springs up between them, but her father refuses his consent because of the Arab's faith. The sheik in revenge incites a band of dervishes on the way to massacre Christians to make an attack on the Contic village, where the girl and her father dwell. After he has done so, he regrets his action, and sends forth a runner to warn the girl. The runner is met and

slit by a dervish. The sheik goes to the village and rescues the maid himself, takes the oath of Christianity, and seeks a new home with her far across the desert, where on their camels they gradually fade from sight. Such a film naturally instructs as well as entertains, and the producer is to be congratulated on the manner in which he has blended both information and background into the drama. The acting is also of a high order, including many natives in the cast. Gene Gautier and Jack Clark appear in the leading roles. The latter also wrote the scenario.

A Heist at Bay (Biograph, May 27).—This rather lurid melodrama is obviously made to fit the exciting feature of the film, where there is a chase between a locomotive and an automobile. While it makes a gripping film of its kind, it has received rather indifferent treatment, in comparison to the usual run of Biograph subjects. The human issues of the drama are somewhat lacking, both in acting and construction of plot; nor is the acting as a whole up to the standard of this company. The girl's ideal falls her when he is insulted on the street by a drunken passer-by. She believes that he should have resented the insult by blows. Whether a young girl of the character she seemed to possess would be so minded is perhaps a question, and the scene is not particularly convincing from the young man's point of view. She took him to the station in her automobile, and on the way back she was met by an escaped convict, who had forced a guard in pursuit to give him his uniform. He compelled her to aid his flight. When the young man at the station, with his field glasses conveniently at hand, saw the girl's plight, he hired an engine to give chase, as the road which the automobile had taken lay along the railroad track. After a hot chase the convict again compelled her to seek refuge with him in a shack. There was a struggle when the young man arrived, and he was about to be overcome by the convict when the guards in a racing automobile arrived. He had shown the girl, however, that courage was not wanting when the right opportunity came. They made up with each other in a bright, amusing way, but they almost started another story while doing it. The situation itself, however, brings novelty and interest to the production, and the chase scene was unusually exciting.

A Western Prince Charming (Edison, May 28).—O. Henry's clever little tale makes a delightfully entertaining little picture, somewhat away from beaten paths and not without romance and humor. There are many mouths to feed and accordingly the oldest girl, who was still very young, in spite of the existence of a number of younger brothers and sisters, was sent out to earn her living. The place selected was Mrs. Malony's tavern and she was taken by the stage driver, an old friend of the family. Mrs. Malony was not exactly a woman of fine sensibilities or kindly thought, and the little girl was made to work very hard. Her only consolation was her "Grimm's Fairy Tales," which she read and enjoyed in secret. At last she could stand things no longer, and a young boy who had befriended her took a note to the stage driver, who was to take it home to her mother, explaining the state of affairs. On the way the stage driver was held up by some cowboys on a lark, and when they found the note of the suffering little girl they proceeded to Mrs. Malony's

tavern and ripped up generally. The little girl, who had been reading of Cinderella and the Prince Charming who bore her away on his steed, received a like experience in her own life when a dashing young cowboy seized her from her couch and took her away from the hateful Mrs. Malony. She came back to her mother, at the back of the stage taken among the pillars.

The Desert Sweetheart (Mammy, May 28).—Her lover gave her a ring and started off across the desert. She promised to await his return. Out in the desert he met a passer-by, who took a note to the girl. She grew fond of the passer-by and forgetting the other went off to the desert with him. Here he left her to die when the water gave out. Her true lover found her, restored her and together they found the passer-by dead upon the desert. It makes a very simple tale, and it is played and presented with a deal of sympathy and truth. It is interesting to note that the contents of the two letters used were not shown, nor did they need to be. The imagination of the spectator supplied the lines more adequately than the written word upon the screen. Mr. Anderson plays the role of the lover, Vedah Bertram is the girl, and Frederick Church the other man.

Redemption of Ben Farland (Vitagraph, May 28).—The proverbial power of a good woman's love to lift a man from the slough of debauchery and to instill in him a fervent desire to lead a life of cleanliness and self-respect is admirably exemplified in this well constructed Western romantic drama. Edna Fisher plays the ranchman's daughter with her usual earnestness and fervor. Robert Thornby's portrayal of the despicable rival is impressive in all but one situation, that of the sampling of Ben Farland. One looks for a greater display of subtlety and stimulation in this critical scene than is revealed. Fred Burns in the role of Ben Farland is excellent. Charles Bennett as the ranchman is a splendid type of the wiry, vigorous Westerner. Ben Farland protects Doris from the boorish attentions of Steve and instantly incurs the latter's enmity. Steve cherishes this animosity toward his fellow workman, and when he perceives an opportunity to gain revenge seizes it. Ben has been threatened with discharge by the ranch owner if he again becomes intoxicated. Steve, knowing this, approaches him while the other is watching a game of cards in the saloon and induces him, for friendship's sake, to take one drink. Ben, who exhibits very crass powers of perception not to surmise Steve's purpose, accepts the invitation. He is, of course, discharged. Before going, however, Doris confides to him the trust which she has in his strength to reform. Sustained by the realization that she really cares for him, he secures another position and soon is on the high road to prosperity and real manhood. An accident to Doris brings him to the rescue, and is ultimately the means of uniting them in mutual love.

Foxy Cupid (C. G. P. C. May 24).—The point to which the humor in this farce is carried is only one degree removed from the disgusting, while some of the scenes, depicting sea sickness, are actually productive of nausea. In addition to the general indelicacy of the theme, several unpardonable liberties have been taken with the congruities. The rotary motion with which the berth scene is rocked, with the evident intention of conveying to the spectator the swaying of the boat, is ludicrous. The movement



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"WHO'S TO WIN?"

Monday, June 3

This is a three-cornered contest. The prize is a desirable widow. Two of the contestants are fighting, fretting and fuming to get her. The third, a quiet, inoffensive little fellow, wins hands down. His two rivals take the count, down and out.

"THE PRAYERS OF MANUELO"

Tuesday, June 4

They are heard and answered in a vision. A coming event casts its reflection before. He is enabled, through remarkable hardship and circumstances, to reach his wife's side and administer to her needs. A story of old Mexico.

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Wednesday, June 5

The romance of a court jester. He falls in love with a princess. He is mocked for his presumption, his appearance ridiculed. He wreaks vengeance on his mockers and gloats triumphantly over his revenge.

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"HALF A HERO"

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He's the whole thing at the end. He lands his girl through fire and smoke, and unexpectedly makes a hit with her father, and the neighbors, who hail him as a hero.

NEXT WEEK

"LULU'S DOCTOR"—Right treatment.

Monday, June 10

"PANDORA'S BOX"—Lively contents.

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"YELLOW BIRD"—An Indian brilliant.

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"THE LIGHT THAT FAILED"—Strong object lesson.

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"DAYS OF TERROR"—Historic drama.

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more closely resembles that of a county fair rascal dazze than the slow, barely perceptible oscillation of an ocean liner. Again, the unattractive manner in which the lookout of the vessel surrenders his official uniform to a total stranger, impresses one as highly inconsistent. A father, in order to separate his daughter from a young suitor whom he does not favor, but whom the girl loves, takes her upon an extensive ocean voyage. Before departing, however, the girl succeeds in appropriating her sweetheart of the vessel upon which she is sailing. He of course engages passage on the same boat. When the father is seized with a terrible attack of sea sickness, the young man, disguised in a uniform which he obtains, attends him, and through some odd coincidences effects a cure. The father, of course, becomes strongly attached to the young "doctor," and urges his daughter to marry him. The daughter consents, the suitor unmaskes, and papa learns that he has been tricked. Having given his promise, he will not retract it, so bestows his blessing upon the pair. The farce is rather well acted, but suffers from an offensive plot.

The Sylvers Sisters on the Trapeze (C. G. P. C., May 24).—In this prettily colored picture, the two Sylvers sisters perform some very interesting feats upon the high trapeze. Both sisters are women of beautiful physique, and to see them execute these daring acrobatic tricks at a considerable height in the air is, indeed, novel and pleasing.

The Mysterious Telephone Call (Cinema, May 23).—Ordinarily a telephone is not a very inspiring object; but when it is located in the dingy basement of an empty house, and is the instrument of apprehending a band of daring criminals, one's interest quickens. Two serious inconsistencies disfigure what is otherwise an intensely interesting and rather uniquely developed plot. The first is the unnatural delay on the part of the thieves in committing the robbery. Conditions were perfect on Saturday night for the deed, yet they court discovery and arrest by deferring the gateway until Monday night. The second is the apparently fatal wounding of the detective in one scene, and his complete recovery in the next. A bullet wound which causes him to totter backward down a flight of stairs, occasions him no inconvenience a few moments later. A detective receives a hurried telephone call, asking for aid. The message is abruptly cut off by a pistol shot at the other end of the wire. After considerable investigation, the detective locates the house from which the mysterious unbalanced call came, and instantly institutes a quiet search for the property. His efforts are rewarded by the discovery of a plot to rob the Continental Bank, which adjoins the empty house. While prowling around the money vault of the bank, though, he accidentally immolates himself. In the last throes of suffocation, he is rescued by the president of the bank. He is revived, and, without waiting for further developments, arrests the conspiring employees of the bank on sight. Only one of the band is shown any lenity, and he is the one who sent the mysterious call betraying his companions. The story is interesting, but does not bear analysis for it teems with violations of consistency and human nature. The acting throughout is reasonably impressive.

For the Honor of the Name (Pathe, May 20).—This production succeeds in being

very entertaining until the end, when the conclusion seems rather overdrawn for effect, although before this incident the players were in several instances inclined to be over forceful, at least in their delivery, and rather prone to soliloquize to the camera. The sister's sacrifice at the conclusion seemed from the way it was done rather unnecessary, since no one really knew that the husband already was aware of the intrigue of his wife. To say the least, it hardly seemed necessary for the sister, after assuming her married sister's guise, to assume such close proximity to the man. She did so, however, and was shot by this hasty motion picture husband. It is not clear whether he intended to shoot his wife or the man involved. Presumably it was the man. There are, however, many excellent points in the composition. At the beginning the sister, who had succeeded in marrying the man, wrote of her distress and poverty. She was taken to the home of the sister as a result. A number of years later her sister was discovered to be in love with another man, than her husband. The husband was informed while out hunting and made for the meeting place. The actor's representation of the man's mood at that point did not warrant the subsequent shooting he indulged in. The sister arrived at the arbor before he did, and when his coming was seen at a distance she took her sister's place and was shot by the husband on his arrival, while the wife, hearing the sound of the gun, appeared upon the scene to find her sister dying. If the picture had closed at this point one would not have wondered at their lack of thought, in not going for a physician.

The Puppet's Hour (Lubin, May 20).—For a bright, imaginative little tale, teaching by delicately woven parable a very human truth, this little fantasy has a place of its own. It has been told and presented with a delightful charm, and the acting is equally delightful, with Ormi Hawley and Jack Halliday in the leading roles. Miss Hawley plays the role of Mignon, a puppet that comes to life for one hour, and in that short time quite convinces a youth that plainness with love is far to be desired above mere brainless beauty. The actress brings much spirit to her role of mechanical doll. She is allowed one hour of life, provided she return to the toy shop and old Santa Claus during that time. If she does not she will turn into an old hag. She appears before a party of young men and infatigates one, who has just met Mignon to his plain sweetheart instead of coming himself. His note to her was exchanged for one to his sister, to whom he lamented the plainness of his fiancée. The hour with the puppet brought the young man to a realization of the fate of all beauty when youth had gone, for the puppet, Mignon, overstayed her time and became an ugly wife. Then he made up with the girl he really loved, who was perhaps a little too ready to take him back. It is a very effective little film, not only from the way it makes its various points, but from the exceptionally fine mechanical effects, which lend much charm to the production as a whole. The scene before the fireplace, where the girl is destroying her love letters, and near the close, where the moon shines through the window with just the suggestion of a big, broad smile, are especially noteworthy in this respect. The picture opens and closes before the parting and closing of a curtain. At first Miss Hawley and Mr. Halliday make their bow, and the puppet is last seen

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

Out of the Deep
Treasure Island
The Passion Flower

NEXT—The Prisoner of War—June 14

ASHLEY MILLER

The Convict's Parole
Their Hero
The Shadow on the Blind

NEXT—A Man and the Making—June 18

G. JAY WILLIAMS

A Personal Affair
The Artist and the Brain Specialist
Very much Engaged

NEXT—The Angel and the Stranded Troupe—June 11

cast out the window by the torymaker, where she lands on the ash barrel below, all effects suggestive of the whole.

The Gent from Honduras (Kalem, May 28).—This is another of the clever Bucktown series this company has been putting forth, and it is quite as repulsive with darker character and humor as its predecessors. The director and originator, George Le Solr, is to be complimented on giving the field such an original and thoroughly new feature. The only trouble with the film is that it is too short. It is, in fact, a fault, as the ending leaves the spectator rather much in the air as to the actual outcome of the rivalry. A definite conclusion is not arrived at. In all other respects it is very suggestive and bright, depicting in humorous vein the life and character of the indolent and sportive darker, Roost Sweet, and the dusky manicurist from up North. He makes advances to her, and is told that if he will take her to the coming ball and introduce her to the famous general, the "gent from Honduras," she will be his, but after the introduction she proceeds to forget all about such a man as Roost Sweet. There are indications that something may be done with a razor for a period, but the day is postponed by the coolness of the general. The next day the rivals meet again. This time there is an amusing escapade with a cigar instead of a razor, and here it ends with the matter still up in the air. It exists primarily for its amusing incidents.

An Innocent Theft (Vitagraph, May 28).—This is distinctly a life portrayal and a unique little story of a unique little boy as well. That boy is Kenneth Casey and the reviewer feels impelled to compliment him on his hair cut, though more might have been taken off. Helen Gardner is the mother. She is confused to her bed, while the small boy does what he can to help her. In great distress for his mother's welfare he goes upon the street to beg of passers-by. In front of a church he pauses, and, after all have gone in, he manages to pass to a seat unnoticed. When the collection plate is passed, he believes that it is

handed around as a special favor to those who might need the money placed therein, and he acts accordingly. Considering it an answer to his prayer for help, he brings the fifty-cent piece home to his mother. She bids him take it back. When he appears before the kindly minister, Charles Kent, the spectator is assured that it will end all right. There is a subsequent visit by the Ladies' Aid Society connected with the church, and a proud little boy became porter to a modest establishment, and at the end of the week brings home his wages in a well and happy mother.

Jim's Wife (Edison, May 27).—The background in a Maine lumber camp are the most remarkable features of this film, though the fact that the players and director succeeded in making a very gripping and human drama out of material of the red, raw school, is likewise a subject for comment. The actors, who succeeded in doing this are George Loney, Miriam Nesbitt, and Harold M. Shaw. A new hand comes into the lumber camp, and from the minute he steps over the threshold he begins to be infatuated with the boss's wife. He annoys her with much attention, but she for some reason refrains from telling her husband until he finds it out by accident. Naturally he is not kindly disposed to the man, and he orders him from the camp. The fellow gathers together his friends, who lie in wait for the husband after sending him a warning message. He is bound and tied and left in the way of the engine bearing the loss. His wife learns of the fellow's trickery by his return. Graced with drink he makes an attack upon her, and she overcomes him, sending him over the table and striking him over the head with a lamp. The mixture of night and day at this point was somewhat confusing. The lamp was not evidently lighted. After overcoming the man she rushed forth and saved her husband in the nick of time, and later the other man was brought to his own by the arrival of the sheriff and others.

The Tree of Knowledge (Selig, May 27).—The knowledge and sufferings of another walk of life opened the eyes of both father

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and son to a broader, more sympathetic view, and the experience gained brought their lives together in sympathy. It makes a very human, convincing drama, because its teaching is deep and fundamental and the players have brought a fine sense of character and understanding to their respective roles. Since his son cannot show himself a respectable member of society by entering some profitable employment, his father orders him from home. He goes the downward track and meets kindness from another unfortunate, whom he had previously befriended at the beginning of his downward course. Later his father reads in a paper of an eminent writer who was making a study of conditions by traveling as a tramp. He determined to do the same thing, to see if he might not bring more depth to his own life. While passing through this experience he meets the unfortunate who had befriended his son. The man tells him that oftentimes such as he end with the river. The father goes to the river bank and there finds his own son contemplating the end. Thus through suffering and sympathy the two are brought to understanding of each other.

The Honeymooners (Lubin, May 30).—This is one of the gayest and brightest little comedies seen for some time, being full of excellent picture wit and action. The leading roles are played by May Bucklev, who shows her excellent capabilities as comedy, and Harry Meyers, who it is not at all difficult to imagine makes a fine bridegroom in great difficulties. The settings are also remarkably true, especially one representing a railroad station. The bride and groom of the picture decide to get away from their friends unobserved, and succeed in doing so through amusing and natural comedy scenes. When they arrive at the station, the groom finds that he has left his money and tickets at home. Meanwhile their departure has been discovered by their friends, who are in hot pursuit. The bride worn and sleepy from the strenuousness of the wedding falls asleep, using her suitcase as a rest. A fat gentleman enters, and pushes in beside her, and also goes to sleep. When the wedding guests appear, they remove the suitcase between the fat gentleman and the bride, who permits her head to fall on the fat gentleman's shoulder. It was not a slight calculated to please any self-respecting bridegroom. Everybody is happy in the end, though the wedded pair do not escape the publicity of the rice they would avoid.

His Wife's Whims (C. G. P. C., May 31).—This burlesque farce is not without its humor, though delicacy is not one of its good points. It is cleverly done, however, for this sort of thing which means that its action both in the main and subordinate is not overdone and is thoroughly plausible. The physician informs the husband that he is about to be the father of a child, and that he must give in to all his wife's whims. On the street he sees her absent-mindedly holding herself to a bunch of grapes. He silences the expostulations of the vendor by a substantial payment while his wife, unaware of his presence, passes on to the modiste. While she is trying on her dress in the next room, a thief, who is being pursued, enters and steals her dress. Her husband outside mistakes him for his wife. The thief is aided out of several scrapes by the husband, who dodges his footsteps, until at last he takes a woman's handbag. Although the parties concerned would relinquish all claims after the kind entreaties of the husband, the officers on hand insist on taking all to the station. Here the husband succeeds in having the thief released, but once outside he meets his wife and the modiste, and the thief is no more shielded by his disguise.

Life Among the Muruts (C. G. P. C., May 31).—This film in colors shows many of the customs of this semi-savage tribe of Borneo, including their manner of hunting, their music, and dances.

The Picture Idol (Vitaphone, May 31).—Of course, it is Maurice Costello, and the film affords him an opportunity to cure by mental suggestion at least some of his devoted admirers, for in the picture he succeeds most admirably in curing one girl, though it was not such an easy task. Of course, the idol worshippers who see the picture will easily excuse Mr. Costello, on the ground that it would be impossible for him to be that sort of man in real life, so if it were his intention to cure his devotees, it is, perhaps, a very deep psychological question as to what the exact result will be. The idol in the film was a schoolgirl, who sent him flowers, and came near being refused gratification, because thoughts of him filled her mind rather than her books. The father and Mr. Costello made a plan to cure her. The actor went to her house and assumed very bad table manners, but that only cured her half way. Then the father took her to the actor's house, where she met his chum dressed to impersonate his wife and four children hired for the occasion. That cured her. It is a humorous little travesty, capably played with Clara Kimball Young as the infatuated girl, and Mary Maurice and Charles Eldridge as the parents. It might be remarked in passing that Mr. Costello was quite as fascinating as ever, except, of course, when he ate.

On Her Wedding Day (Vitaphone, May 29).—The theme of this film lacks originality, but it is none the less interesting on that account. Naturally one can have little sympathy with the girl involved in that her point of view is not represented with sufficient emphasis. While resisting the man she has somewhat the appearance of inviting him on by the things the scenario compels her to do. It is, however, a wonderfully vivid portrayal of the conflict in a girl's mind on her wedding day when the man she seemed to care the most for is best



BIOGRAPH FILMS



Trade Mark.

Trade Mark.

Released June 3d, 1912

TOMBOY BESSIE

(Farce Comedy.)

Bessie is certainly a terror and manages without much trouble to get into all sorts of mischief. She gets tired of playing alone, and schemes to have Andrew, the suitor of her Aunt Cissie, play with her. Andrew would rebel, but the injunction that he must amuse the kid, Bessie, or get out, makes him consent. The stunts she puts through make him worthy of the bestowal of Cissie's hand in marriage.

Approximate Length, 521 feet.

ALGY, THE WATCHMAN

(Farce Comedy.)

Mrs. Johnson has been forced to mortgage her farm, and there is danger of a foreclosure. Her sons, Algy and Steve, go out into the world to work for the money to lift the mortgage. Steve goes to work in the mine, while Algy goes to the village and becomes a bank watchman. He does not hold the job long, but unexpectedly aids him in preventing the foreclosure until Steve arrives with sufficient money to pay the mortgage.

Approximate Length, 476 feet.

Released June 6th, 1912

HOME FOLKS

Where Age Forgets Its Own Youth

A stern father rules his little family by what he thinks to be the Bible's precepts, but it is simply the influence of his own narrow mind, he forgetting entirely his own youth. Hence when his boy suggests going to a barn dance, he flies into a rage, and commands that the boy remain at home. The boy, however, becomes rebellious and goes, and for this act of disobedience the father drives him from the house, and forces the rest of the family to swear never to mention his name again. A short time later they move to a new neighborhood, and the boy's sister meets and marries the village blacksmith. The old father has often regretted his harshness to the boy, but his stubborn nature prevents his admitting it. The sister, though, realizes his feelings and writes to her brother, who begs to come home. This almost causes trouble of another nature, for the blacksmith, who knew nothing of the brother, saw his wife in the apparent stranger's arms, and, suspicious, was about to leave without asking an explanation.

Approximate Length, 1,053 feet.

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WESTERN PICTURES

Release of June 13th, 1912.

GHOSTS AT CIRCLE X CAMP

A Western comedy full of laughter from start to finish, showing how a tenderfoot is initiated in the West. The bully, being the toughest man on the ranch, is elected to put the new comer through the mill. Later on the tenderfoot cleverly turns the tables, and almost scares his tormentor to death by approaching him dressed as a ghost.

Approx. length, 1000 feet.

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man. The settings and effects are remarkably fine, and the whole atmosphere and business of the little drama is thoroughly suggestive of such an occasion. She broke her engagement with the poorer man, when she found that she could win his wealthy friend. He gave her up with respect and humility and agreed to become the best man to his rival. There was a secret meeting before the wedding after the rehearsal of the ceremony, where the best man made advances to her and was refused. After the wedding breakfast the best man, who had drunk too freely, again showed his latent affection. On the entrance of the bridegroom, he noticed the violet stain upon his shirt front, and, seeing the crushed violets in the bride's bouquet, he believed the worst, and refused to have anything further to do with her. The best man left in a drunken stupor, but later appeared before his friend and explained that it was

all his fault, and a reconciliation took place over the telephone. All the players give an excellent representation of the respective roles. Edith Storey is the girl. Henry Northrup is the groom, and Earl Williams the best man. The parents of the girl are played by Telford Johnson and Rose Tanley. **A Child of the Wilderness** (Selig, May 28, Proctor's Twenty-third Street Theatre).—The character of Jim Marcy in this Western melodrama is not a pleasing one. He must obviously have been a most unnatural father to have abandoned his four-year-old son to a tribe of Indians. If the spectator can accept this character as consistent, however, he will discover much in the story unfolded that is novel and interesting. Betty Harte demonstrates her versatility by portraying the rather difficult role of the squaw nurse with barbaric fire and craftiness. Robert Bosworth invests the character of

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TUESDAY, JUNE 12

WHEN THE LEAVES FALL

(Hand Colored)—1 Reel

THURSDAY, JUNE 20

BELLS OF PARADISE and BY THE ZUYDER ZEE

(Hand Colored)—2 Reels

TUESDAY, JULY 2

THE LION'S REVENGE

(Hand Colored Lion Picture)—1 Reel

THURSDAY, JULY 4

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Larry with vigor, manliness and gentility. After the death of his wife Jim Marcy, a wandering prospector, brings some Indians to accept his four-year-old son. Two years elapse, and while strolling in the woods one day little Joe is discovered by Larry, a big, warm-hearted miner. The child's joyousness and beauty captivate the mountaineer, and he succeeds in bartering a rifle with the Indians in exchange for the little boy and his squaw nurse. In their happy little home over the mountains they are startled by the sudden intrusion of Jim Marcy, who has chanced upon the whereabouts of his son and demands his unconditional return. Larry boldly refuses; Jim invokes the law and the heart-broken mountaineer is compelled to yield the child. Later, though, he brings about a contract with the cruel father, by the provisions of which he exchanges his mine for the boy. So everything ends to the eminent satisfaction of the spectator.

The Senorita's Butterfly (Lubin, May 27; Herald Square).—Like a poor gem in a beautiful setting is this rather inferior romance, laid among the enchanting scenes of southern California. The paths, groves, rustic corners and profusion of semi-tropical trees and shrubs furnish a most suggestive Spanish atmosphere, but the story itself is somewhat trivial. It is a pity, also, that the refined tone of the story is not maintained throughout. The kick which Don Jose bestows upon his rival in the matrimonial lists may be humorous, but it detracts from the delicacy of the romance. The numerous winks with which Don Carlos favors the spectators have the same general effect. Dolores, a bewitching Spanish maiden, has for an ardent admirer Don Jose, a man whom she abhors. In addition to having an admirer, Dolores has a pet diversion—catching butterflies with a big net. While pursuing a particularly beautiful specimen one day she is observed by Don Carlos, who instantly falls in love. In order to further his acquaintance he disguises himself as a low laborer and applies for a position to the gardener on her father's estate. He is made helper and is set to work trimming box-hedges. Dolores, in her chase after butterflies, captures a specimen not catalogued, namely, Don Carlos. After considerable debate her parents give their permission to Dolores's marriage to the daring Don, and the romance ends in a conventional manner.

Margaret's Awakening (Essanay, May 26).—This picture may be classed as a burlesque on the amount of acume, confusion, and annoyance, in which a child's act of innocence may involve one. Margaret, the four-year-old child of the family, goes to the garage in search of her father. Not finding him, she determines to climb into the rear compartment of his auto-

mobile and surprise him. Unaware of her presence in the car, the father starts in his machine for the office. A mishap to the mechanism necessitates that he return to the garage for some repair material. In his absence, Margaret is discovered by several benevolent women, who presume that the child has been abandoned or is lost. They wrap her in a blanket and institute a search for the parent. An investigating policeman takes the number of the automobile, and likewise departs to look the matter up. The efforts of the terror-stricken parents to locate their child, and the exertions on the part of the kind-hearted women soon result in a delightful entanglement of purposes and cross purposes. Margaret is ultimately restored to her mother and father, and the law and the society for the protection of children are satisfied. The story has its amusing situations, but is marred by a tendency to drag.

An Outcast Among Outcasts (Biograph, May 30).—Characterization and action have been most adroitly blended in this melodrama, and the result is a unique and interesting picture. The "blanket tramp," particularly, is portrayed with complete mastery of gesture, facial expression, and objective action. The elderly postmaster suddenly is taken ill, so it devolves upon his daughter to drive to the railroad station and return with the mail. Several hoboes, who have pitched their rude camp near the station, learn of the expected arrival of a bag of restored mail and of the fact that an unarmed woman will have charge of it. They plan a robbery in which they are frustrated, however, by the despised "blanket-tramp," whom they had declined to admit to their society. The closing scenes between the girl and her sweetheart, the station master, are very pretty. Especially effective is the manner of ending the adventure by revealing the identical scene with which the picture opened—a stretch of railroad track, fading into a pinpoint in the distance. Two very popular members of the Biograph Company appear in the roles of the daughter and the station agent.

A Reconstructed Rebel (Selig, May 30).—Of this picture, it may truthfully be said that not only is it well acted, but it is one of the strongest and most appealing dramas which the Selig Company has produced in a number of weeks. The play palpitates with true patriotism, not clatran, and finds instant response in the heart of red-blooded citizens. Robert Bosworth invests the character of the rebel colonel with dignity and honor. Betty Harrie is the role of the daughter is excellent. The characters of both the consul and his son are played with strength and impressiveness. Colonel Vance, of the Confederate States of America, had aban-

(Continued on page 34.)

Reviews of Independent Films

Curfew Shall Not Ring To-night (Reliance, May 29).—It has rung several times in pictures, and its excuse for ringing again should be to ring better, but the production is not to be a hurried and theatrical affair, which is hardly pointed or dramatic enough to please a present day assemblage of motion picture spectators, who are accustomed to a somewhat more finished production than has been given here. C.

The Apache Ball (Lax, May 31).—While this production lacks a certain dignity, it makes an interesting film of a rather unique

idea. A certain member of the nobility is giving a ball in which all the guests are disguised as Apaches. Two real Apaches become aware of the fact and go to the ball, where they create quite a sensation, and depart with a valuable necklace. They tell an officer that the hotel hired for the occasion is full of Apaches, and a squad of officers are sent. They bring the party to the police station, where the real Apaches are also brought, suspected as thieves for some reason not shown the spectator. It is rather hard to know, whether it was meant for a com-



LUBIN FILMS



Released Monday, June 3rd, 1912. Length, 1,080 feet.

A ROMANCE OF THE BORDER

Pedro, a young Mexican, loves Rita, daughter of Sergeant Blake. Captain Fields surreptitiously cuts a lock of hair from the girl's head and boasts of a conquest to his brother officers. The old Sergeant remonstrates. There is a quarrel. The Captain overpowers the old Sergeant. Pedro comes upon the scene and kills the Captain. Sergeant Blake is accused, but Pedro confesses the shooting and, making a dash for liberty, escapes.

Released Wednesday, June 5th, 1912. Length, 1,045 feet.

DREAM OF A MOVING PICTURE DIRECTOR

Eddie Middleton, a director trying to rush a Photo Play through, falls asleep and dreams. A pretty stenographer is in love with a clerk in the office, but the boss wants her. He tries to kiss her, the clerk promptly knocks him down. The villain locks the clerk in the vault, who manages to escape. The heroine then fees up the fire escape to the water tower, but the villain still pursues her. She brains him with an iron bar and leaps from the tower into her lover's arms. Then the Director wakes up.

Released Thursday, June 6th, 1912. Length, 1,455 feet.

A HUSBAND'S AWAKENING

A Tale of Marriage without Love. Madame de Soigny forces her son to marry Georgette Bourcet, the girl of her choice. He neglects her and finally leaves her. Georgette is transformed from a demure and unsophisticated girl into a belle of society. The husband returns and falls in love with his wife, and they are reunited.

Released Saturday, June 8th, 1912. Length, 1,050 feet.

A MODERN PORTIA

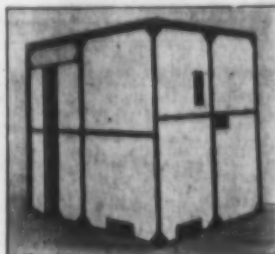
Many reliable examples of the strange circumstance of a man by an accident losing his memory, and past life becomes a blank, and the brain since being restored by another blow, have been offered. This story vividly depicts the strange paradox.

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Interesting Photo-Drama



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Commencing Friday, June 7th, the Saturday Nestor will be released on Friday. In arranging your program, remember that Nestor is Released Three days a week and that its release days are:

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June 10—The Belle of Her Z Ranch
June 12—The Squatter's Child
June 14—The Girl and the Sheriff

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edy or a straight drama. Although it sometimes apparently borders on the farce, the noble ladies and gentlemen might have conducted themselves more as such people are supposed to do.

Arabella Works Too Hard (Lux, May 31).—This film affords Arabella plenty of opportunity to be strenuous in her particular, peculiar way. She becomes a maid to a household, and runs the house up generally with the great rapidity with which she does things. Some of the figures she cuts strike one as rather infantile. Others are more amusing and pointed.

The Ranch Woman (Champion, May 27).—The sentiment of this story is rather impossible, while the characters are distinctly of the stage, peculiar puppets made to do service in an artificial picture production. The ranch woman of the bold and hard type saves an Indian from abuse at the hands of some cowpunchers and thus wins his gratitude. Then a Mexican wins her love under false pretense, when he also has been playing false with another. This girl with her mother inherits the ranch woman, but the Mexican threatens to show up her soft silly love to the world, unless she pays him \$500. A meeting place is arranged at the stroke of the anvil. The Indian follows the girl, and prevents the girl bowed in prayer from being stabbed by the Mexican. There is a struggle, and the Mexican is sent over to his death. It is rather awful in more ways than one.

The Sheriff Outwitted (Nestor, June 1).—It is, perhaps, rather unwise to present a film which sanctions taking the law into one's own hands, and, apart from this suggestion, it is rather bad from a dramatic point of view as the spectator is apt to regard a man as weak when he flees from justice, knowing that he had really committed no crime. One naturally wonders why he does not stay and fight the matter out. In this case the spectator is told by title that the man shot another in self-defense. The scene is not given, so the spectator is not allowed to judge for himself. The young man hastens to inform his sweetheart, who tells him to hide in a certain shack, where she will bring food to him. The sheriff, who is her rejected suitor, becomes aware of the young man's hiding place, and goes to get him. The girl arrives there before him, but does not find her lover; she leaves behind a note telling him to flee, hardly a discreet move on her part. The sheriff, however, discovers his man, and wounds him as he rushes back to the girl. The girl comes into the house. There is a struggle in which he is finally bound to a chair, while the young people in the absence of the girl's parents depart to a new life in a distant land. The picture is interesting and fairly well acted. It is somewhat made up of old ideas, that are apt to work against each other. Consequently the viewpoint is bad.

Feather Top (Relair, American, May 28).—Hawthorne's fanciful and wonderfully ingenious fairy tale has been put into picture form with a delightful spirit and effect. Feather Top is the scarecrow, which Mother Right had made for her corn field but she became fascinated with his prepossessing appearance, and gave him a puff from her pipe. He became his life's breath, and she sent him forth into the world to woo a certain Dolly, but when he saw his reflection in the glass with Dolly at his side, both he and the girl realized what an empty bit of straw he was, so he left the prostrate Dolly, went back to the witch, and refused to live as a man. Thus he became a scarecrow after all. It is altogether a cleverly devised film. Julia Stewart makes a vigorous old beldame of the witch.

The Peril (Imp. May 30).—This makes an exceptionally interesting military story, and it has been delivered and put on with much truth in atmospheric general presentation. A Japanese servant is hired by an army officer. He proves to be a spy, but is discovered by the lover of the officer's daughter, who is about to be dismissed from the army or court-martialed. In order to prevent the father from this disastrous fate, the young man arranges a close moment with his daughter, believing that his superior would never sentence his son-in-law. At the appointed time he walks in upon the Japanese butler, who has been taking plans of the fort. The note arouses the family. The truth becomes known, and the young man is reinstated for his act. King Baggot plays the leading role with his customary excellence. The rest of the cast is good, though the girl is apt to be flippant in serious moments, and it might have been better if the actor playing the Japanese succeeded in representing his nationality.

Just a Boy (Solax, May 31).—In the endeavor to make this picture appealing, it has been made sentimental. The story itself seems quite human enough, and had the producer been satisfied to represent it so in consistent action, it would certainly satisfy a human set of spectators far more than is possible in its present state. While the little boy is a very interesting little actor, perhaps he is not quite suited to the role, as he is not exactly the street type, and when adopted he seems quite accustomed to his surroundings. He was the smallest of a gang of boys playing craps, and when an officer appeared, he was left behind. He was befriended by a man and woman who had lost their own small boy, and when it was learned that he was an orphan, he was taken to their home as their own child. The ridicule of the gang outside, however, destroyed his peace of mind, and he departed forthwith for old associations, leaving a note of gratitude behind.

The White Brother's Test (Powers, May 28).—Had this production been acted with more care and insight, it would have rather more strength and convincing powers thereby. The story itself, however, has some novelty, and it is interesting in showing the influence of the gospel. Yet one is apt to marvel at the ability of the mountain Indian to read the Bible. He learned the gospel from Indian Louie, who was driven from town when he attempted to teach the cowpunchers. A certain Jack was especially hostile to the Indian preacher, who taught "love thine enemies." While in the mountain Jack was bitten by a scorpion, and found by Indian Louie's friend. When Louie came face to face with his enemy, he forgot his gospel, until reminded by his pupil, the other Indian.

Zanetto's Marriage (Gaumont, May 30).

—A romance of unusual charm is unfolded in this little French story, borrowed from one of Alfred de Musset's tales of adventure. The beauty of the scenic backgrounds and of the costumes is greatly enhanced by the fact that the picture is exquisitely colored. Phyllis, as portrayed by a capable member of this company, is a veritable Mademoiselle de Fontenay in many respects. She possesses the freshness of countenance and figure, the daintiness of manner, and the capriciousness of mind, which were attributes of that noted, although despised, woman. Zanetto, a youthful minstrel, perceives an opportunity to perpetrate a joke upon the lovesick marquis so ally seats himself in his honor's sedan chair, and signals the marquis's chair-bearers to convey him hence. The adventure-seeking Zanetto has not the remotest idea of where he is being taken, until the servants place the chair on the ground before the bewitching Phyllis. Upon stepping out, he discovers that he is in the recreation garden of this aristocratic woman, and he instantly falls upon his knees in humble apology. His handsome face and gallant bearing captivate her, and she yields to the whim of inviting him to dine with her. They follow moonlight tete-a-tetes, in which her minstrel sings to her, and gay evenings in the music room, when she plays the harp and he listens. As one anticipates, the gaily marquis is soon forgotten, and youth and charm triumph over wealth and title. The story is very interesting, while the characters are every one portrayed with a sharpness that leaves no doubt in the spectator's mind as to their respective dispositions and stations.

Married Without Knowing It (Relair, May 26).—The chief virtue of this little romantic farce lies in its clever selection of French peasant types. The humor which it contains is of rather a broad type, and is clustered about one situation alone. The charming girl in the story has two suitors, Finot and Cabochard. Her mother prefers Finot, while her father, located with favor upon Cabochard, with customary imperiousness, mother determines to have her own way; so she plots by means of a ruse to accomplish Cabochard's fall from favor in the father's eyes. She induces a friend to disguise herself, and with a dozen children to support at a garden party to which Cabochard has been invited, and proclaim herself as his deserted wife. The success of the ruse exceeds all expectations, for the unwelcome suitor flees in ignominy, and Finot sets the girl. The farce is very well acted, but is not provocative of a great deal of laughter at any stage of its progress.

Types of Caucasians (Relair, May 26).—The study of man is always fascinating, and the types revealed in this picture furnish one with a thinking theme. Among the nationalities shown are: The Circassian; the Caucasian gentleman; the Persian; the Georgian; the Armenian; the Russian; the Bohemian; the Muscovite, and others. The views are in natural colors, and afford a very educational subject.

Her Birthday Roses (Hambly, May 25).—An amusing, though old farce plot, is revealed in this reasonably well executed little picture. The scenic backgrounds, however, are not worthy of the story which is unfolded, the one of the porch being particularly squalid. A young man decided to adopt a novel method in remembering his sweetheart upon her birthday, so he ordered a dozen roses to be sent to her from the florist. In advance of the gift, he sent a boy to her with a note, the substance of which was, that he was making her a present of a rose for every year of her age, as he conjectured it. Everything should have resulted handsomely had not the florist, in his desire to get the roses, included an extra dozen of flowers in the bouquet. Upon receiving thirty roses, the girl was of course infuriated. She renounced her sweetheart, and declined to listen to his efforts at explanation. When the florist himself descended on the girl, she was so angry that she ordered him to be placated, and all ended very satisfactorily.

A Message from Beyond (Solax, May 26).—The sombre tendency of this story is enhanced at intervals by the boy-radiant personality of Billy Quirk, who appears in the role of the grandson. Charles bids good-by to his aged parents, and leaves his country home to carve out his career in the distant city. Eighteen years elapse, and he has become wealthy and prominent. In addition he has married a woman of some social position, and has a son and a daughter. One day his mother comes to visit him. The kindly old lady is given a very chilly welcome by the snobbish wife and daughter. The mother returns good for evil, though, by volunteering to take charge of the cooking, when the chef abruptly leaves. Her action proves to be their salvation, for the governor is to be their guest that evening at dinner. When the grandson learns that his grandmother is laboring in the kitchen, he not only sends his parents for the entrance but does an apron and helps her beat the turkey. His generous nature captures his aged grandmother's heart, so when he is married, she presents him with a huge portrait in oils of herself, as a wedding gift. Later, the grandson becomes involved in financial difficulties, and is wavering on the edge of suicide, when a voice from the portrait starts him. Then the figure of his deceased relative appears to him, and with one hand designates the frame of the picture as the receptacle of something of interest. Investigation discloses a packet of bank notes. The plot is, of course, chimerical; but, if regarded in the proper light, affords the groundwork for a story of considerable human interest.

The Brand (American, May 30).—Versimilitude in this melodrama seems hardly sought. The play has reasonable unity, progressiveness, and culmination of plot, but the situations often waver on the edge of the ludicrous. No man could expect to obtain a wife of any character, culture, or mentality through the medium of a trashy matrimonial circular. Nevertheless, this was the method by which the young blacksmith in this play secured his life mate. He met her at the train, and escorted her to the home which he had prepared for her. Apparently a life of happiness ensued before them. Within a brief time, the quiet unevent-

ful existence of the village grew distasteful to the young wife, and she yearned for the city. This dissatisfaction with the locality should not have lessened her love for her husband, however, but in this case it did. She not only repelled his caresses, but treated him with contempt. A perfumery salesman dropped into town one day, and she met him. She likewise planned to elope with him. The young husband discovered the presence of the seducer in his home, and hastened back to the forge in his shop. Heating a cattle-iron, he stealthily returned, overpowered the other and secured his forehead with the white hot brander. Then he dismissed the girl from the house. The acting is reasonably strong, but the whole tenor of the picture is so unnatural that even this cannot redeem it.

Art of Silver Making (Imp. June 1).—The manufacture of a piece of silverware from the raw material to the finished product is the subject of a series of very instructive views in this picture. The steps in the process include spinning the metal into the shape desired, beating the metal, perforating the border, casting ornamental designs, adding of these ornaments on the platter, filing the edges, engraving the centre of the platter, bathing it in a silver solution, polishing it by hand, and the display of a complete set of silverware. The picture is one which should appeal strongly to the housewife and the consumer.

Up Against It (Imp. June 1).—A series of cleverly devised situations, combined with a notable imp cast, results in a gay little farce, which is somewhat out of the beaten track in its treatment, although not in the central idea. King Baggot in the role of Jack injects some original "business" into his portrayal. Vivian Prescott as Louise is most delightful in her moments of embarrassment. William H. Shay plays the part of the brother with much good fellowship and characteristic masculine obstinacy regarding the fitness of things. Jack is without a position, so he writes to his fiancée, Louise, releasing her from all obligation to him. Louise's brother, however, likes Jack and induces him to attend a party at his home. Attired in an evening dress suit that is so snug that it will not permit of his stooping over, Jack goes to the affair. As one anticipates, he experiences an evening of anguish in endeavoring to conceal from the guests the rent in the seat of his trousers. The brother suggests that they adjourn to a bedroom upstairs and repair the sartorial defect. In searching for a needle and thread, Jack is mistaken for a burglar. The timely arrival of Louise with a kimono averts her sweetheart's death at papa's hands and a scandal among the guests below. The story is executed in the pure spirit of farce, and, considered as a whole, affords a rather entertaining picture.

Animated Weekly, No. 12 (Sales Company, May 29).—This issue of the Weekly offers, as usual, a wide and variegated range of subjects. The most significant of these is the joint maneuvers of the French and English troops at Nice, signifying as it does the amicable relations between these two powers. Among the other topics treated are: The celebration of Norwegian Day by Chicago; the approaching arrival of the new ambassador to France, at Paris; the departure of United States soldiers from Portland for Honolulu; the shipping of farm machinery into the Northwest; a view of Master Brandon D. Barringer, the world's youngest chauffeur; the general costume in the logical dist Episcopal Church at Minneapolis; the convention of the Associated Ad clubs at Dallas; the celebration in South Carolina of the Mecklenburg declaration of independence; cycle races in Paris and Berlin; the Los Angeles Carnival, including views of the races, police parade, and auto races at Santa Monica. Two very clear pictures of Jim Jeffries and Barney (Oldfield) are shown. Equally interesting is the field day of the Evansville school children. The movements and exercises which they execute in unison reveal wonderful training.

The Foreign Spy (Nestor, May 27).—From the viewpoint of technical construction, this drama is notable, in that it observes all of the unities. The entire play is enacted in one room; the time consumed in the logical progress of the action cannot be more than an hour, and the dramatic values of the story cluster closely around one pre-eminent theme. Sidney Ayres in the role of the spy lacks that finesse

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and dissimulation which one rather looks for. The physical attributes, however, she possesses to a marked degree. The picture reveals the reception room of Orleans, the foreign spy. She pens a note to the baron, and leaves it upon the table. The message states that she will return shortly in the company of Lieutenant Howe, who will have the new coast defense plans on his person. These plans, the

note assures the baron, will promptly become her property after the lieutenant's arrival. From behind the draperies Captain Carter has observed her operations. Upon her departure he steps out and reads the letter which she left. He instantly realizes that Olesie, in league with foreign powers, is about to ensnare another, just as she ensnared him eight years previous. Suddenly the baron enters, and that gentleman can after a cry Carter has overpowered him and secured him to a post behind the curtain, bound and gagged. Then from the concealment of another curtain he observes the actions of Olesie and the lieutenant, who have just come in. Wine is served, and with her sweet seductive coquetry she strives to elicit from him information regarding his nation's defenses. Failing, she is on the point of offering the young officer a cup of drugged coffee when Carter emerges and unmasks her. Terror-stricken, the doomed woman turns a pistol upon herself. The series of incidents with which the pictures conclude are very gripping, although somewhat exaggerated.

His Second Wife (Powers, June 1).—The theme of this rather original domestic drama is marital infidelity, but so thoroughly has it been shown of those qualities which regularly attend on this topic, that a play of some refinement and point is the result. Two obscure situations seriously detract from the clarity of the story. The first is the exact relation of the "other man" to the family, and the second is the incident of the writing of the note in a small scene. Just who the "other man" is, what he is doing on the estate of the husband in the story, and whether he is known to the family or whether he is a perigrinating gentleman of leisure and means, are not made clear. In the case of the note, the spectator witnesses the writing of it, but its contents are never disclosed to him. He can merely conjecture as to the latter. A widower, who has a daughter whom he dearly loves, marries a second time. All of the affection in his disposition, however, is lavished upon his daughter, to the thoughtless neglect of his wife. In view of this condition, it is not startling that the wife's nature should leap in response to the sympathetic advances of the "other man." The daughter, though, learns accidentally of the part which she has played in this rupture of a home, and determines to make reparation for her selfishness. Discovering her stepmother's plans to elope she interposes herself, and demands that the stranger leave the estate. He obeys, first scribbling a note, and handing it to the daughter. The husband and wife are reunited, and the daughter, in a very theatric manner, touches a match to the unread letter. The play is reasonably well acted, and, barring the obscurities adverted to, affords a very interesting picture.

Whom God Hath Joined (Thanhouse, May 31).—The play is well acted and contains several genuinely thrilling situations. The wife of a laborer leaves on a ship for an extended trip. Shortly after her departure, he learns that the boat on which she is a passenger, has gone down with all on board. Believing her to be dead, he abandons their cottage, and goes back into the country, where he obtains a position as foreman of a turpentine still. The owner of the still is the father of a charming daughter, with whom the widower soon becomes very friendly. The wife in the meantime has been picked up from the sea by a fisherman and has been taken to his lodge. From there she writes a letter to her husband but it is returned unclaimed. In glancing through a paper one day she comes upon an item announcing her husband's marriage on the following day to the daughter of the still owner. In desperation, she hurries to the village in which the event is to take place, arriving just in time to intercept the bride, as the latter is awaiting the groom's carriage. The bride declines to give the wife's assertions any credence, and the frustrated woman, preferring death to the thought of her husband's union to another, hangs herself on the walls in front of an onrushing express. From this horrible end she is rescued by the young bride, who cancels all claims on the husband. The play ends in a very conventional manner. James Cruise's portrayal of the husband is reasonably consistent, weakening only in the last situation, when he fails to make it clear whether he is pleased or displeased over the appearance of his wife.

Stars Their Courses Change (Rex, May 26).—This clever little title does not refer to the course of the solar system, but to a lady of the stage, who was able to change the course of her life when love came. The young man imagined himself very much in love with her, but he was not the kind whose words had been tested by the world. He was supported by his wealthy uncle, and when his love for the actress became known to this uncle, the young man was threatened with disinheritance. In her love for him the girl conceived of a way out of the difficulty. They should both go to work and prove their worth to the uncle. She obtained a position in the office of the uncle, but the young man became discouraged in his search, and at last gave up. The uncle, however, had conceived a fondness for the girl of whose identity he was not aware, but at length from a letter sent to the girl by the young man and which the uncle did not take the time to read, he learned the truth. He left in anger, but later confessed his love for her. It makes a rather tedious, interesting little story, and, although it may be a bit disappointed in places, it moves forward with excellent dramatic progression, making its points with deftness and precision. Miss Leonard appears in the leading role, and the acting, though rather too forceful at times, is fraught with meaning and understanding. Yet as some one has been known to remark, "The actors talk a lot to themselves."

The Beauty Spot (Eclair, American, May 26).—This makes a rather unique little comedy story, but the producer has permitted it to run into farce, which is rather apt to defeat its purpose and power of amusement. The action is also rather too disjointed for a thoroughly smooth and complete whole. The young man of wealth is in love with the daughter of an acting gentleman, who informs the youth that if he would marry his daughter he must get to work. Unwittingly the young man had picked his sweetheart's cheek with the thorn of a rose. He placed a black piece of court plaster over it, and from this incident he conceived the idea of making such a mark a fashionable beauty spot. He formed a partnership with a noted beauty specialist and attained great success after a number of humorous adventures. Thus he was enabled to persuade the father that he was quite practical enough to marry his daughter.

Seeing Washington with Brotherhood of Indians (Republic, May 26).—A total absence of intermissions in this picture marks what would otherwise be a very interesting and educational series of views. Many of the objects of interest revealed are unfamiliar to persons who have not had the capital a number of visits, excluding from consideration those spectators who have never seen this city even once. The occasion when these pictures purport to have been taken was on the excursion of the visiting

Indian braves around the city. Among the views are features of political, architectural and historical interest. They include the White House, the Soldiers' Monument, the Treasury Building, the Congressional Library, the statue of Lafayette, and a number of other noted monuments and edifices. The photography is reasonably clear, but it is a pity that more adequate inscription has not been inserted before each view.

Mrs. Alden's Awakening (Champion, May 22).—The mother is more fond of playing bridge than attending to the needs of her child. Accordingly the little girl finds solace in her older brother. He seems to go away from home, where he becomes engaged, and when it is learned that his mother desires a governess for his small sister, his fiancée applies for the position. A slight accident with a lamp shows the girl how she may cause the mother to realize her duties to the child. She tells the child to assume to be injured. Thus the mother is very much frightened, and, accordingly, decides to mend her ways, while, of course, the small daughter has learned a big lesson in deceit. It is, on the whole, a rather disconnected tale, and, hardly acted with much depth or aim at chance. The elder brother of the small girl would have been more acceptable as the husband of his mother, who by no means known to nature could have had a son that old.

For the Good of All (Powers, May 21).—The when a wilful, vivacious young lady is determined to elope it is rather for the good of all that she carry out her plan is a fact humorously and significantly indicated upon this film, and it makes a bright and human little comedy, which, however, in a few instances has been allowed to run into farce. The backgrounds around the farm present some very homely scenes. The girl's mother can do nothing with her, so she sends the girl to her grandmother to see what the older and wiser lady can do for her. On her arrival she proceeds to demoralize the farmhands and to cut up generally around the farm. At last the young man from home appears and leaves a note to her in a very peculiar place, telling of his intention to appear that night to elope with her in spite of everything. The grandmother finds the note and at the point of the gun compels the youth to get a ladder from the barn and to run off with the girl. The humor of this last situation is somewhat lost, as she was making him do something he was only too willing to carry out.

STUDIO GOSSIP.

RICHARD V. SPENCER has been scenario editor for the Bison Company since July 10, 1911. Previous to that he had sold the Bison Company more than sixty stories, all submitted in open market. Previous to joining the Bison Company as editor, he also wrote for other companies, but not extensively. Among these are Lubin (Eastern), Selig (Western), Pathe (Western), Reliance, Edison and others. All except three of the seventeen two and three reel 101 Bison releases since Dec. 1 last were written by Mr. Spencer and Mr. Ince, the director, in collaboration. Mr. Spencer has in all written more than 200 produced and successful photoplays.

ROY APPELGATE, late of the Shubert forces, has joined the Lubin Stock Company. His position is assistant director of the company managed by Arthur V. Johnson, which is strictly confined to drama.

JOHN BUNNY has sailed for Europe in connection with a series of Vitagraph pictures soon to be commenced.

FIRE SCARES IN TWO HOUSES.

BOSTON, MASS. (Special).—There was a small panic in the old Union Hall, Brighton, now used for moving picture entertainments, during a severe thunderstorm recently. Lightning struck a transformer box just outside the place, and as a result all the lights in the place were put out. In the darkness everybody rushed for the doors, but the employees quickly shouted and did everything to reassure the frightened ones, so that they did not crowd into the narrow passageways leading from the place, where many would have been injured.

Another fire scare was at Waldron's Casino, where a fire broke out in an adjoining building just at the hour when the evening's entertainment begins. The arrival of the department and the excitement in putting out the lively blaze, delayed things and frightened some, but no damage was done to the Casino.

MOTION PICTURE NOTES.

Harry W. Harper has purchased the interest of R. Brandman in the Lyric, Bellefonte, Pa., and has made already many improvements in the running of it. He will continue the independent films and is hunting first-class circuit.

Owners of motion picture houses in Spokane, Wash. will urge the city commissioners to adopt an ordinance permitting the installation of electrically-driven machines.

The Star Theatre opened May 23 in Grinnell, Ia. House is owned by G. W. and W. H. Mart, seats 270, has an aluminum "Mermaid" curtain, numerous exits, and excellent ventilation.

At Hannibal, Mo., the new Star, Mainville, and Rex continued to fair houses May 20-25, but the Princess was forced to close May 21 because of poor business.

Everett Canoe, a Bellefonte, O., boy, is a late addition to the Lubin force.

The two picture houses at Bellefonte, O., are doing a splendid business, running only the best independent film, including many two and three reel features.

W. C. Gould, owner and manager of the Pasture Theatre, Brunswick, Me., has built a twenty-foot addition on to his house, and made other improvements. At the present time moving pictures only are shown here, and the house is packed at every performance.

A new motion picture theatre is being built for Elmer Morehead, owner of the Majestic, at Perry, Ia. It will be called the Rex, and will be modern in every respect. Mr. Morehead will then have four theatres, two here, and one at Carroll and one at Onawa.

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PROGRAM

SUNDAY	Rex	Eclair (American)	Itala (a reel feature)
MONDAY	Imp	Nestor	Champion Rep
TUESDAY	Gem	"101" Bison	Eclair Rex
WEDNESDAY	Powers	Nestor	(Paris) ANIMATED WEEKLY Champion
THURSDAY	"101" Bison	Rex	Eclair Imp
FRIDAY	Gem	Ambrosio	Victor (American) Nestor
SATURDAY	Imp	"101" Bison	Powers Rep (a reel)

The first Gem release is a magnificently costumed play, "Princess Lorraine," directed by Geo. Nicholls, formerly director of the Thanhouse Co. It is a splendid subject, of regal beauty.

The first Victor release is made Friday, June 14, "Not Like Other Girls," in which Florence Lawrence plays the leading role, supported by Owen Moore and an all-star cast. Mr. Harry Solter is the director of the Victor company.

The "101" Bison single reels are now ready for release. Fred Mace, formerly of the Biograph Co., has been engaged as a director.

Reviews of Licensed Films

(Continued from page 31.)

doned his home in the South after the close of the war, and, accompanied by his daughter, had gone to a distant country. There in his new home, he raised his precious flag, the stars and bars over his estate, for the colonel was one of those who had refused to swear allegiance to the United States of America. The natives who hated Americans had never menaced him to any extent. On the arrival of the new consul and his son from United States, their fury culminated in an attack upon the consulate and upon the homes of all resident foreigners. Under the banner from a common enemy, the consul and the consul stood side by side in an effort to repel the onslaught of the enraged natives. They failed, and the American flag was torn from its mast in front of the consul's home and trampled in the mud. The fortunate arrival of a troop of sailors from an American battleship in the harbor saved the lives of the Americans and restored order. Then the colonel awakened to the realization that the Stars and Stripes signified protection, while his banner was the moment of an obsolete power. Incidentally, the consul's daughter and the consul's son were united in a strong love by this series of incidents.

The Part of Her Life (Selig, May 31).—The need was an actress who could play a tipsy scene and do a hysterical laugh. She took the part under protest from the kindly theatrical agent, who had been evidently entrusted with the assigning of the part by the manager. The actress found it rather hard to get away by herself to practice the lines, and even in the woods destroyed the peace of two tramps. At her boarding house she aroused the entire house, and then slept over her part dreaming that she landed on the cannibal islands. She was about to be boiled in a caldron, still studying her lines, when the experience awakened her. It was enough to cause her to send back the part.

Into the Jungle (Kalem, May 31).—The latter part of this story, containing the scenes in the jungle, succeed in creating most excellent suspense and are exceptionally entertaining, not only on this account, but because they have been dramatically and truthfully conceived along the particular line of motion picture art. The first part is apt to be rather dense and untrodden, because the real need of the lovers' postoffice at the tree is not made apparent, nor does it seem especially convincing that the girl should marry

the man left behind, as there seemed no direct reason why she should, especially as she objected so strenuously. It is also hard to distinguish who is who in connection with the names of the men. The friends were both in love with the same girl, but when one found his rival's note in the tree, telling the girl that if she loved this rival she should leave a red rose in the tree; if not, dead leaves, he tore away that portion of the note, leaving the part which indicated that he would go away. Finding no rose, the rival goes into the jungle. The other man then wins the girl under protest, but the day of his wedding he becomes conscious of attack, tells the girl the truth and goes into the jungle for the other. He returns with him, having lost his own arm from the bite of a poisonous snake. It is well acted, with George Le Soir as the director.

FILM SUPPLY RELEASES.

Sunday, June 3, 1912.

(Paris-Relair) The Chestnut Grove Mystery. Dr.
(Maj.) The Great Dog's Hair Grower. Com.
(Maj.) How He Won Her. Com.

Monday, June 4, 1912.

(Amer.) Green-Eyed Monster. Dr.
(Comet) (No release this date.)

Tuesday, June 5, 1912.

(Relair) The Hardest Fay. Dr.
(Maj.) Stage-Struck Mamie. Com.
(Thau.) Dottie's New Doll. Juvenile Dr.

Wednesday, June 6, 1912.

(Rel.) Uncle Hiram Visits Washington. Com.
(Solax) The Old Violin. Dr.
(Gau.) Gaumont Weekly. Top.

Thursday, June 7, 1912.

(Amer.) Cupid Through Padlocks. Com.
(Relair) Suffrage and the Man. Com.
(Gau.) The Virtuous Horse. Com.

Friday, June 8, 1912.

(Lux) After Many Years. Dr.
(Solax) Billy Boy. Com.
(Solax) The Dog-Gone Question. Com.
(Thau.) Her Secret. Dr.

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"Nothing Shall Be Hidden" (Copyright, 1912, Imp Film Co.) Released Monday, June 10. A love story with a totally new plot.

"Let No Man Put Asunder"—(Copyright, 1912, Imp Film Co.) Released Thursday, June 13. It has an ending that you don't expect.

"How Shorty Won Out"—(Copyright, 1912, Imp Film Co.) Released Saturday, June 15. A frisky comedy of college life. Split reel.

"Bull Fight in Mexico." On the same reel with the above. Exciting but not revolting. Something doing every minute.

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(Great Northern) Those Eyes. Com.
(Great Northern) The New Teacher. Dr.
(Rel.) Kain Tusk. Dr.
(Comet) (No release this date.)

SALES COMPANY RELEASES.

Sunday, June 3, 1912.

(Rex) Ashes of Hope. Dr.
(Italia) (No release this date.)

Monday, June 4, 1912.

(Champ.) The Derelict. Dr.
(Imp.) The Breakdown. Dr.
(Nestor) The Half-Breed's Way. Dr.

Tuesday, June 5, 1912.

(Rep.) Reparatation. Dr.
(Rex) The Diamond Path. Dr.

Wednesday, June 5, 1912.

(Champ.) A Squaw Man. Dr.
(Nestor) The Mountain Delay. Com.
(Powers) Babin Three. Com.
(Powers) There's Many a Slip. Com.

Thursday, June 6, 1912.

(Imp) The Return of Captain John. Dr.
(Rex) The Price of Peace. Dr.

Friday, June 7, 1912.

(Amb.) If I Were King. Com.
(Nestor) (Release canceled for this date.)

Saturday, June 8, 1912.

(Bison) The Outcast. Two reels; Dr.
(Imp) Presidential Possibilities. Top.
(Imp) The Shriners' Convention in California. Top.

(Powers) Hats and Happiness. Dr.
(Rep.) A Western Triangle. Dr.
(Rep.) Beautiful Pale Duro. Scenic.



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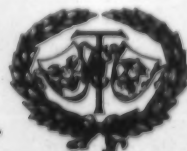
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